CVM

comics values monthly

#97 SEPT 1994

- STAR TREK: DC/MALIBU
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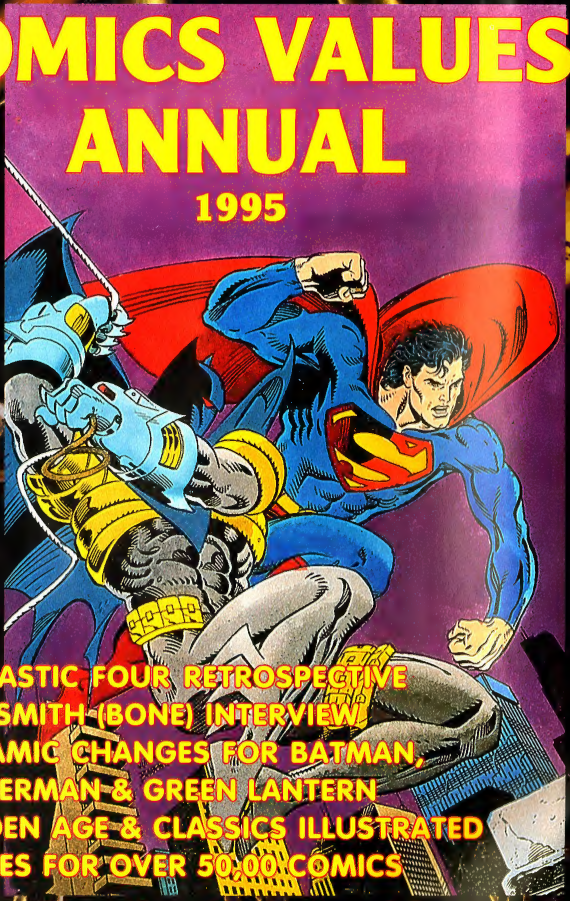

- FANTASTIC FOUR RETROSPECTIVE
- JEFF SMITH (BONE) INTERVIEW
- DYNAMIC CHANGES FOR BATMAN, SUPERMAN & GREEN LANTERN
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ISSUE 97
SEPTEMBER
1994

FEATURES

6 Where No Crossover Has Gone Before!
Star Trek Comics
by Neil A. Hansen

18 Can Lightning Strike Twice?
Lightning Comics: Year Two
by Robert J. Sodaro

105 Malibu's Triple Threat Summer
The Future of the Ultraverse
by Buddy Scalera

112 Who's Responsible For This Stuff Anyhow?
The Role of Women in Comics Pt. IV
by Gwenn Mercadoocasio

126 Big Names, Money & Entertainment
Tekno•Comix
by Jeff Juliard

PAGE 5

PAGE 6

DEPARTMENTS

5 Top Ten July, 1994
13 Future Picks
21 Lightning Coupon Offer
22 C.V.Giveaway
24 C.V.Mail & C.V.Gallery
26 Top 100
28 C.V.Movers
32 Artist/Writer Abbreviations
34 DC Comics
56 Marvel Comics
81 Other Publishers: Color
90 Other Publishers: Black & White
94 Trading Card Listings
106 Convention Calendar
116 Writer's Block *by Mapel Barrett Roddenberry*
118 Flint Perry *by Mobre*
121 Back Issue Bits *by Kevin Ohlandt*

PAGE 126

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Alex G. Malloy
Stuart W. Wells III
Editor-In-Chief
Steve Thomas
Managing Editor
Neil Hansen
Assistant Editor
Louis Porter Jr.
Interior Art Director
John Laub
Pricing Editor
Kevin Ohlandt
Research
Louis Porter Jr.
"Little Matty" Regnas
Production
Brian Kelly
Heidi Shaw
Sandy Fryer
Advertising Director
Wendy Kowalski
Sales and Distribution
Rod Malloy
Special Thanks
Paula Block-Paramount Pictures
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Maureen McTigue-DC Comics
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Top Ten Comics July, 1994

I. Batman #509

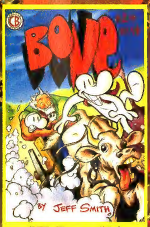
II. Spawn #21

III. Gen 13 #4

IV. Hunter/Prey #3

V. WildC.A.T.S. #11

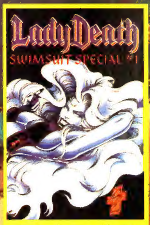
VI. X-Men #33



VII. Bone #14

VIII. Robin #8

IX. Youngblood #6



X. Lady Death #1

SORRY, MAJOR BEARDSLEY WAS COMPLETELY BEFORE I COULD STOP HIM! BUT THERE'S NOTHING A SHIP NEARBY!
I DON'T LIKE LEAVING THEM ALONE, CAPTAIN! THERE'S NOTHING TO BE GAINED BY NOT HELPING THEM!
BUT WE CAN'T RISK THE SAFETY OF THE ENTERPRISE!

Panel from Malibu's Star Trek Crossover

© 1994, Paramount Pictures Corp.

by Neil A. Hansen

Malibu Comics and DC Comics are combining forces to produce the first crossover of the casts of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*, thereby building the *Star Trek* universe of comic books. The crossover is to be written by Mike Barr, current scripter of *Star Trek: Deep Space Nine* for Malibu Comics and Michael Jan Friedman, current writer of *Star Trek: The Next Generation*. The artwork is pencilled by Gordon Purcell, who has drawn every version of the Star Trek casts in DC's and Malibu's comic books, inked by Terry Pallot and edited by Margaret Clark (DC) and Mark Panaccia (Malibu).

In fact, *Star Trek* comic books have almost been in existence since the first series took off back in the 1960s.

The First Voyages

On September 6, 1966, *Star Trek*, the science fiction television series created by Gene Roddenberry premiered on NBC. Viewers first saw Captain James T. Kirk, the half Vulcan/half-human first officer Spock and Medical Officer Dr. Leonard McCoy as they and a crew of 430 flew through 23rd century space on board the starship Enterprise "to go where no man has gone before."

For three years, die-hard fans immersed in the adventures of Kirk, Spock and McCoy kept NBC from cancelling *Star Trek* until 1969. These fans ranged from grandmothers and college students to prominent science fiction writers and college professors. Because of its science fiction format, potential for licenses were realized with everything from trading cards to model kits and comic books!

Gold Key Comics, the company which published the original *Magnus Robot Fighter* and *Dr. Solar, Man of the Atom* received the rights to publish the first comics series devoted to Star Trek. Premiering with a cover date of July, 1967, Kirk and company handled their first mission, "The Planet of No Return" in *Star Trek* #1.

Unfortunately, the story had none of the charm or character interplay of the television series. The Star Trek mythos was treated as a stereotypical 1950s science fiction series: A problem would arise. The crew's assignment was to solve it. After a few setbacks, they would complete their mission and go home, unaffected, and happy with a job well done!

"The artists that did them had never seen the show," said Mike Barr, who has written different incarnations of Star Trek for Marvel, DC and Malibu, "and apparently the writers had never seen the show either. The thing about it was when you were a kid, it was a *Star Trek* comic book. Back in `66 or `67, a comic book was better than nothing. It was something in the days before VCRs, before *Star Trek* was in syndication 24 hours a day. It was better than nothing in terms of something having to recreate memories from the show in the six days it wasn't on."

"The problem with the Gold Key [run]," Barr continued, "is that with the exception of guys who had seen the show – Len Wein wrote one for example – a lot of the writers figure it was a licensed property. `It'll sell no matter what we do with it.'"

Gordon Purcell perceived the Gold Key comics as an opposite influence on his future Star Trek artwork.

© 1994, Paramount Pictures Corp.

Scene from "All Good Things" the Series Finale of *Star Trek: The Next Generation*

Where No Crossover Has Gone Before!

"They had things like fire coming from the rockets of the Enterprise," related Purcell, "and except for Spock, you didn't know who any of the characters were! Everything was just wrong. I was enough of a fan to know that if I was going to do this book I wanted to have it as accurate as I could."

During Gold Key's 11 year run up to 1979, (outlasting the original series and its "son", an animated children's show that ran from 1973 to 1975), *Star Trek* the comic book had the Enterprise crew crossing phasers with everything from cannibal plants, ghost planets and voodoo worlds to brain shockers, space pirates and cosmic cavemen.

However, there were gems that Trekkers would go crazy over. Barbara McCoy, Dr. McCoy's daughter first met Kirk in *Star Trek* #40. (Barbara was mentioned in the original *Star Trek* television series bible, which explained everything about the cast and environment of the show to television writers, as a possible romantic interest for Kirk. The plans to incorporate her character, however, never materialized on the show.)

Another gem was the appearance of the Guardian of Forever (*Star Trek* #56), an entity who was the focal point in Harlan Ellison's episode, "The City on the Edge of Forever".

In addition, many of the later issues were drawn by Al McWilliams, a veteran science fiction and comic book artist, whom Purcell believed did the best and most accurate issues of the Gold Key run.

In the meantime, the show's popularity rose in syndication. Rumors of a motion picture reuniting the original cast were flying. To meet the new Star Trek demand, Paramount presented *Star Trek: The Motion Picture* in 1979. On the basis of the big budget movie, Marvel, home of Spider-Man and the Fantastic Four, licensed the *Star Trek* property. Adapting the film in *Marvel Comics Super Special* #15, and in the first three issues of Marvel's *Star Trek* title, Marv Wolfman (writer), Dave Cockrum and Klaus Janson (artists) recreated the Enterprise's mission to save the Earth from the threat of V'Ger.

Coincidentally, it was within the Marvel Comics run that Barr began to write *Star Trek*.

"I was working for both DC and Marvel at the time," recalled Barr. "Marv

CAN'T BE A TRANSPORTER GLITCH!
NOT NOW WE CAN'T BE THERE'S TOO MUCH INTERFERENCE AND WE'RE BEING SUCKED TOWARD THE TRACTOR BEAMS!
WE CAN'T RISK BEAMING ANOTHER SHUTTLE DOWN! TRY ANOTHER TRANSPORTER!

Panel from DC's Star Trek Crossover

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Wolfman had written the movie adaptation and issue #4 – issue #4 was intended to be the first part of a two part story. Marv had some creative difficulties with Marvel and quit before he could write issue #5. I expressed an interest to Marvel to be involved with *Star Trek*, if that were possible. I got a call from Denny O'Neil, who was the editor at the time. He asked me to write an issue of *Star Trek* to finish up the story so I did."

One of the detriments to Marvel's *Star Trek* license was that only concepts of the Star Trek saga could be used from the movie, not the television series.

"Fortunately, in that film, there were all the basic elements you needed for the Star Trek universe," Barr said. "You had Klingons if you wanted them. You had the entire Federation."

However, Barr also recounted a frustrating experience with the *Star Trek* comic.

"When I wrote issue #5, the second part that Marv started," Barr explained, "my solution to one of the problems required Spock using a Vulcan mind meld. I remember Denny [O'Neil] saying, `I don't know if we have the rights to use the

Vulcan mind meld. I don't know if Spock uses that in the movie.' I said, `That was a character bit so wouldn't we have the right to use it?' Denny said, `Let me find out.' He came back and said,`Okay. Spock uses a Vulcan mind meld in the movie."

Marvel's *Star Trek* died after 18 issues.

Meanwhile on the movie front, *Star Trek: The Motion Picture* fared well enough in Europe to warrant further movies, but it did not receive the same ovations in the U.S. Nevertheless, the European success influenced Paramount's decision to continue producing movies despite the initial yawns of American audiences.

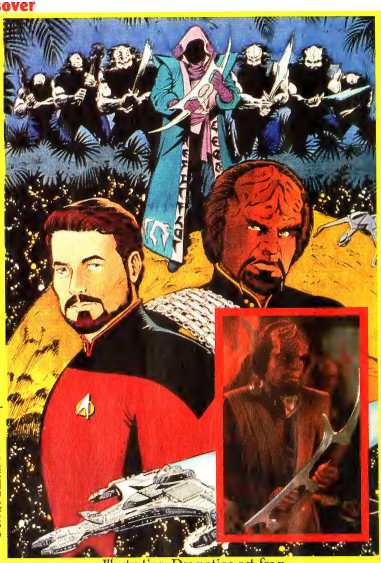


Illustration: Promotion art from *Star Trek: The Next Generation-Shadowheart*
Insert Photo: Warf from *Star Trek: The Next Generation*

There weren't any comics licenses on Star Trek until Paramount released *Star Trek II: The Wrath of Khan* in 1982. With the success of this second film, DC Comics, where Superman and Batman dwelled, licensed a new series in 1984 at the urging of Marv Wolfman, former writer/editor of Marvel's *Star Trek*.

When DC kicked off this title, the editorial direction would be different than any of its comic book predecessors. New characters were developed, exclusive to the comic, and now DC could use material from both movies and the television series. DC also gave *Star Trek* continuing subplots and multi-part storylines intended to keep the reader's interest. The subplots could directly or indirectly tie into the movies, allowing more leeway for the writers. When Spock was resurrected in *Star Trek III: The Search For Spock*, the writers could incorporate his character without losing continuity.

"One major difference [between writing comics and novels] is that when you're writing a novel," Friedman illuminated, "you're writing it all by yourself, so if it succeeds or fails, it's all on your head. You've got to supply in effect the dialogue, the visuals, the exposition, the whole ball of wax."

The first series lasted 56 issues, but was cancelled because of business reasons. Afterward, it was revived in 1989. During the first series, Gordon Purcell started as a Star Trek artist.

"I broke in at DC doing Bonus Book in a *Flash* comic," said Purcell, "and Bob Greenberger, who was editing *Star Trek* at the time noticed the work. He gave me a Spectre story to do. He liked how I did faces, so he put me on two issues of the first run of *Star Trek*. He actually assigned me three, but DC hit a snag with Paramount and had to abandon the contract after #56, so I did, too."

"When they got the contract again, I was busy on other books," continued Purcell. "Peter David and James Fry did the movie adaptation of *Star Trek V: The Final Frontier* together. Naturally, they got the regular series once that started, but I don't think Fry was happy doing *Star Trek* every month. They needed everything fast, and I was having luck with DC and Paramount in having the stuff approved. They just wanted to make sure that somebody could tell the story well enough for the DC editors, and look enough like all the stuff at Paramount."

Currently, the *Star Trek* comic book adventures take place between the fifth and sixth *Star Trek* films.

Scene from "All Good Things"
© 1994, Paramount Pictures Corp.

The Next Voyages

Gene Roddenberry struck platinum again as he created *Star Trek: The Next Generation* for syndicated television as the series moved 80 years past the original. Fans were pleased with Roddenberry's new vision of the Star Trek legend as a new starship *Enterprise* warped through the 24th century universe. New crew members like Captain Jean-Luc Picard, Dr. Beverly Crusher and android Commander Data didn't replace the original crew, but gave the mythos a new spin. Now the *Enterprise* wasn't just an exploration/battleship, but the crew was filled with families as opposed to just crewmen. When the new streamlined show appeared, it became one of the biggest successes on the syndicated market.

"The original TV series differed from *Star Trek: The Next Generation* in that you had a lot more emotion involved," explained Michael Jan Friedman, current writer of *Star Trek: The Next Generation* for DC Comics. "The characters were a lot more fallible; it was a lot more raw. It was also operating in the context of the 1960s where the social issues that were brought up were fairly radical. *Star Trek: The Next Generation* took place in the `80s and `90s, and the characters were much less fallible, particularly at first. The stories were more sophisticated, dealt with more sophisticated issues in the sophisticated way that the `80s and `90s viewer would want to see them. Emotion and characterization played a more important part in the first series, whereas in the second series, it was more a drama of ideas. The characters played a part, but it was almost as if the ideas were the protagonists."

DC obtained the rights to *Star Trek: The Next Generation*. First, it appeared as a six issue mini-series by Superman editor Mike Carlin, Pablo Marcos and Carlos Garzon in 1988. In 1989, DC initiated a regular series with Friedman as writer.

"I was writing *Star Trek* novels for Pocket Books," reminisced Friedman. "At a Pocket Books Christmas party, I ran into Bob Greenberger, who was editing the *Star Trek* comic at the time – it was DC's first *Star Trek* series going on at the time – and there was already a writer, but I expressed interest in writing comics in general. When DC relaunched the original series and simultaneously launched a *Star Trek: The Next Generation* series, Bob gave me a call."

Since Friedman's background was originally as a novelist, he made accommodations towards writing comics.

"One major difference [between writing comics and novels] is that when you're writing a novel," Friedman illuminated, "you're writing it all by yourself, so if it succeeds or fails, it's all on your head. You've got to supply in effect the dialogue, the visuals, the exposition, the whole ball of wax. The other difference is that you don't have the visual aspect that comics have to make your points. You've got to use a set of tools that narrative fiction gives you and make your points that way rather than through pictures."

"I don't know that I prefer one over the other," continued Friedman, "but they are definitely different media. The thing that is the same about them is basically the dialogue. Exposition is the same to an extent; obviously a comic will have a lot less of it, but because of the Captain's log you can put more exposition in a Star Trek comic than in any other comic comfortably. When it comes to visuals, in a narrative, you have to describe them at length, but in a comic, you just give

Panel from Malibu's Star Trek Crossover
© 1994, Paramount Pictures Corp.

some art direction and the artist takes care of it."

Friedman also feels that, unlike many superhero comics produced these days, the writer has to be in control with a Star Trek comic.

Scene from *Star Trek: The Next Generation*
© 1994, Paramount Pictures Corp.

"The writer needs to have a lot of control because the main impetus in buying a Star Trek comic is that there be an interesting story," Friedman said. "The writer and the artist both contribute to that storytelling, but the artist who is the flavor of the month isn't going to make a difference to a Star Trek reader. The amount of storytelling that goes on a Star Trek comic and the amount of sophisticated storytelling would be inappropriate in many other kinds of comics where you're competing with a million other superhero titles."

Friedman also perceives that the Star Trek comics are closer to Roddenberry's vision than the television shows and movies.

"In the comics there has been a certain amount of revisionism so that *Star Trek* and *Star Trek: The Next Generation* more or less reflect the same sensibilities," Friedman explained. "*Star Trek: The Next Generation* was a closer approach of what Gene Roddenberry had in mind. It straddled the fence between what the original series really was, and what Gene would have liked it to be."

A Trip to the Wormhole

The third member of the Star Trek family premiered on January 4, 1993 when viewers saw for the first time *Star Trek: Deep Space Nine*. (In fact, its premiere garnered the highest ratings of any syndicated debut in the history of television.) Unlike its two predecessors, the majority of the action takes place not aboard a starship destined to travel through space, but on a space station that guards a wormhole, a tunnel in the fabric of space which enables one to take shortcuts from galaxy to galaxy. The show itself is an indirect spinoff of the *Star Trek: The Next Generation* two part episode, "The Best of Both Worlds" as Commander Sisko is given command of the station after the death of his wife during an attack by the alien Borg race. Other characters supporting Sisko include Odo, the shapeshifting constable, Quark, an unscrupulous Ferengi bartender (the Ferengi were first introduced in *Star Trek: The Next Generation*) and Chief of Operations Miles O'Brien from *Star Trek: The Next Generation*.

Panel from Malibu's Star Trek Crossover
© 1994, Paramount Pictures Corp.

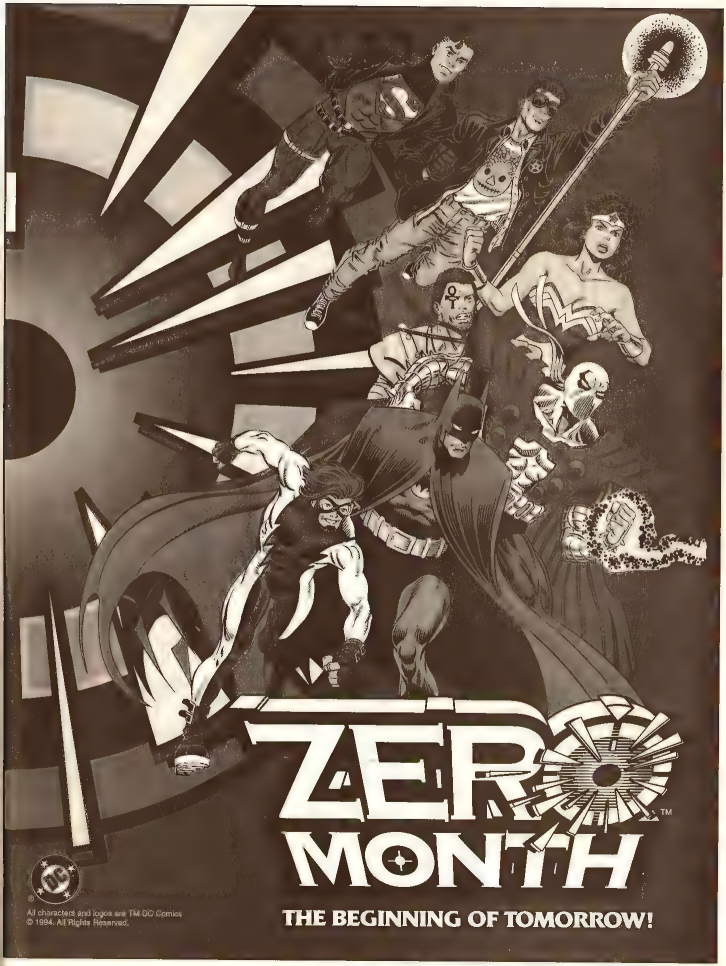
vision.

"Gene Roddenberry's original analogy was that *Star Trek* was sort of a huge *Wagon Train* to the stars," Barr said. "Therefore, *Star Trek: Deep Space Nine* can be compared to a frontier town. If *Star Trek* is Wagon Train, then *Star Trek: Deep Space Nine* is Marshal Dillon's Dodge City. That analogy holds up if you think about it because you have the bar in terms of Quark's, you have the town doctor [in Doctor Bashir], and you have the bad guys in the Cardassians. The added benefit is that you have the entire Star Trek universe to play with as the backdrop."

Surprisingly, Malibu Comics from California acquired the property before DC. Previous to this, Malibu acted as publishing and marketing arm for Image Comics, and after Image left them, went through a great deal of expansion in the creation of the fan acclaimed Ultraverse and acquisition of properties like *Mortal Kombat*, based on the video game.

"We put together a very impressive presentation package," said Mark Panaccia, editor of *Star Trek: Deep Space Nine*. "It was a license we aggressively pursued. I think the quality of the presentation package, plus the fact that we're local – more local than DC is [Note: Paramount is also based in

Continued on page 123



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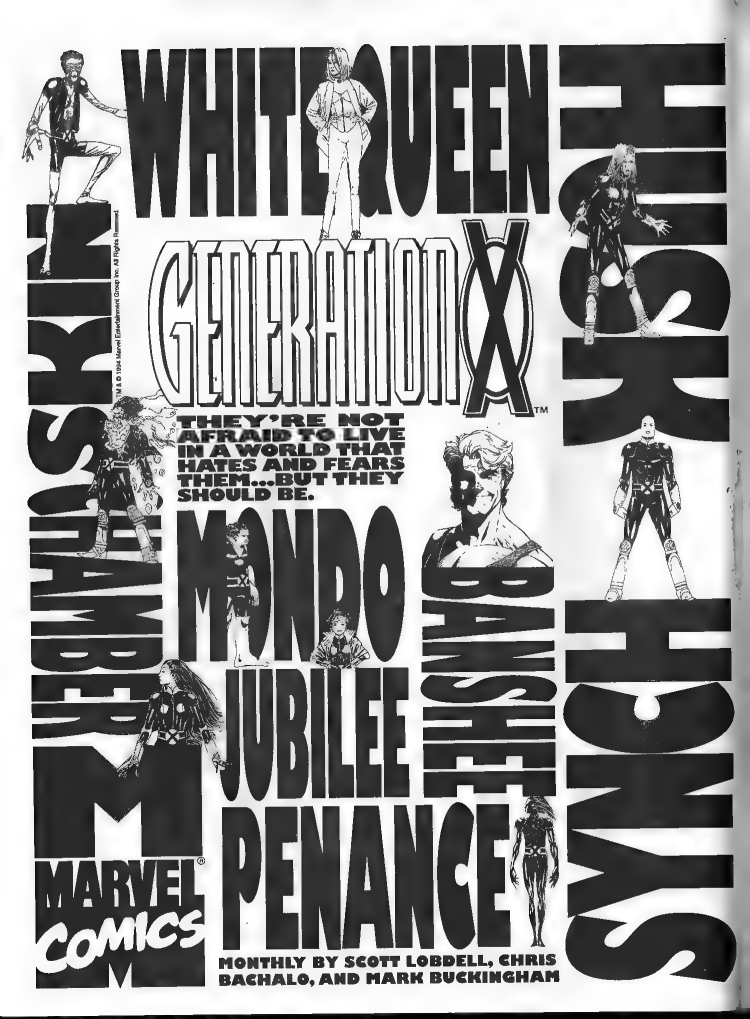

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FUTURE PICKS

To: *CVM* Reader **From: *Comics Values Monthly***

We're going where no comic book price guide has gone before as we cover the DC/Malibu comics crossover of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* as well as covering the history of the Star Trek titles produced by Gold Key, Marvel and DC. Also included in the article is preliminary information about the new *Star Trek: Voyager* series premiering in January. In addition, *CVM* has the exclusive scoop on Tekno*Comix, the new company with heroes created by Leonard Nimoy, Michael Spillane and Neil Gaiman. As a bonus, Majel Barrett Roddenberry discusses her plans for Tekno*Comix in this month's "Writer's Block" as she divulges preliminary information on her new *Lost Universe* series. Speaking of universes, the Ultraverse is shaking up with the premier of UltraForce and other events that irrevocably affect all the Ultra heroes and we're got the reasons why in this issue. We also learn what's new with Lightning Comics and present another installment of "Women in Comics". All this plus our regular features: "C.V.Movers", "C.V.Mail" and our Star Trek filled "C.V.Giveaway".

Don't forget to be the first on your block to get these upcoming issues:

1) *CVM #98* continues the countdown to our Centennial Celebration with this explosive issue focusing on Marvel Comics. *CVM* becomes part of the mutant mayhem with an exclusive look at Marvel's newest "new" mutants title, *Generation X*. In addition to a stunning *Generation X* cover, *CVM* goes behind the scenes to bring you the news and views from the creative team behind the latest "School for Gifted Youngsters." As a special bonus, and as part of *CVM*'s improved look, this issue includes a special four page color insert providing character profiles and details on the members of Generation X. *CVM #98* also gets animated with hot news on the fall release of Marvel's animated projects. We bring you an Amazing insight into the upcoming Spider-Man cartoon, all the X-citement from the third season of *X-Men: The Animated Series* and a few monumental moments from the *Marvel Action Hour* featuring the Fantastic Four and Iron Man. Staying animated, and taking a trip to Homage Studios, we speak to Jim Lee about *WildC.A.T.s* and the impending Saturday morning animated series. Also, look out for our special "C.V.Giveaway" competition this month where we include five sericels from *X-Men Adventures Season II*.

2) *CVM #99* focuses on the Dark Knight himself, *Batman*. First of all, we explore the new series based on the former usurper of the mantle of the bat, *Azrael*. We examine the past of Jean-Paul Valley and DC's future plans for the Darker Knight. Next, *CVM* investigates the second DC/Dark Horse team-up ever as Batman faces the Predator for the second time in *Batman/Predator II: Deadwatch*. We talk to both companies, as well as the creators about this mammoth undertaking. *CVM* also covers other Batman projects due in the fall, and receives preliminary information on the upcoming Batman movie due out next year. In addition we take a look at the rise of the smaller publishers as the comic books, *Shi, Lady Death* and *Vengeance of Vampirella* are profiled. Len Wein, creator of Wolverine and former editor of the Batman line, writes a second installment for "Writer's Block", our regular rotating column probing how comic books are written. All this plus: the final installment of our six part "Women in Comics" feature.

3) After eight years, it's finally here. *CVM* is the first comic book price guide to reach the magic number 100, and we celebrate by first getting the inside track on what Marvel plans to do with Spider-Man and how it will affect the Marvel Universe as we know it. *CVM* will also cut through the red tape to show budding writers and artists how to get their submissions through the door of all the major comic book companies. New departments will be introduced to provide expanded market trends on both the national and international scale, helping you select the best books for you collection and investment. Finally, superstar artist/writer Frank Miller is the special guest on the centennial issue's "Writer's Block". Sounds like a good reason to party.

See you in the funny papers...

Neil Hansen

Neil Hansen
Subbing for Steve

DC is presenting a few special books featuring the animated Batman. First off, Bruce Timm and Paul Dini, the team that brought last year's surprise hit, *Batman Adventures: Mad Love*, join forces with Matt Wagner and Mike Parobeck to present stories pitting the Batman against Harley Quinn, The Ventriloquist, The Scarecrow and new villain, Roxy Rocket in *Batman Adventures Annual* #1. Following this, *Batman Adventures* #25 does its first DC universe crossover as the Dark Knight joins forces with the Man of Steel, Superman as they tackle the menaces of Lex Luthor and Maxie Zeus. (Only time will tell if DC decides to tie in the animated Gotham Guardian with other DC heroes.)

In the established DC universe, the Caped Crusader has to save a teenaged Barbara Gordon from the plans of the Mad Hatter in *Batman: Legends of the Dark Knight Halloween Special* #2, with story and art by Jeph Loeb and Tim Sale.

In the wake of *Zero Hour*, DC presents a whole slew of first issues: *Starman* (featuring the son of the Golden Age hero with art by Tony Harris); *Manhunter* (with a new hero taking up the mantle); *Fate* (as a new incarnation of the mystic doctor appears); *Primal Force* (composed of several Global Guardians); and *R.E.B.E.L.S '94* (taking up where *L.E.G.I.O.N.* left off). Also of note is *Hawkman* #14 which begins a four part story arc called "Eyes of the Hawk" which begins a new direction for the Winged Wonder.

From DC's Vertigo imprint comes *Hellblazer* #83 as Garth Ennis and Steve Dillon finish their spin on the title on the final chapter of "Rake of the Gates of Hell". Backing this up is a special story by Jamie Delano and John Watkiss. DC will also produce a new Vertigo preview book entitled *Vertigo Rave* with an exclusive story from the new *Books of Magic* series by Gary Amaro and Dick Giordano. Also introduced here is *Vertigo Voices*, an umbrella title of distinctive creator-driven one-shots: *Faces, Kill Your Boyfriend, Bizarre Boys* and *Tainted*.

Finally from DC and Dark Horse comes the sequel to the award winning *Batman vs. Predator* called *Batman vs. Predator II: Bloodwatch* as Batman and the Huntress battle a young Predator who is being hunted by other Predators because he breaks the rules of the hunt. (More on this one in *CVM* #99. However, if you can't wait that long for company crossovers, check out the article about DC and Malibu joining forces to

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unite *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*.)

Malibu, attempting to chart new territory, is debuting a new mini-series based on the *Mortal Kombat* video game with *Mortal Kombat: Goro, Prince of Pain*, a three issue mini which introduces more characters from *Mortal Kombat II*. "Hostile Takeover" also starts to threaten the Ultraverse as it runs through *Prototype* #13, *The Night Man* #13, *Solitaire* 10, *The Solution* #13 and *Giant Size Prototype* #1. More details are revealed about this and other Ultraverse plans in this month's article.) In addition, *Giant Size Prime* #1 brings back the original Prime with a vengeance as he tackles fellow hero Hardcase with story by Gerard Jones and Len Strazewski, and art by Norm Breyfogle. Last, but not least in the world of the Ultrverse, *Giant Size Rune* #1 by Chris Ulm, Barry Windsor-Smith and John Floyd features the debut of the sorcerer Janus.

Marvel increases the power of mutantkind to create sales with *Generation X* by Scott Lobdell, Chris Bachalo and Mark Buckingham. The new team, led by Banshee and the White Queen features: Chamber, M, Husk, Mondo, Synch, Skin, Penance and Jubilee (formerly of the X-Men). A new villain called Emplate will debut as their main villain. (More on this in the next exciting issue of *CVM*.)

Marvel will also being pushing their future syndicated *Marvel Action Hour* by having 16 page inserts and acetate prints from the show in special editions of *Fantastic Four* #394, *Iron Man* #310, *War Machine* #8, *Force Works* #5, *Marvel Action Hour Featuring Fantastic Four* #1 and *Marvel Action Hour Featuring Iron Man* #1. (More on the *Marvel Action Hour* in *CVM* #98.)

The Webbed Wonder isn't to be left behind. Following the "Power and Responsibility" storyline, *Amazing Spider-Man* #395 and *Spectacular Spider-Man* #218 begin the "Back From the Edge" saga with appearances by Puma, Nocturna and upcoming appearances afterward by Daredevil and Dr. Octopus. In the meantime, the Spidey clone with new costume tackles Venom in the "The Exile Returns" storyline appearing in *Web of Spider-Man* #118 and *Spider-Man* #52. All this will be building to a cataclysmic conclusion in *Amazing Spider-Man* #400. (Check this out in *CVM*'s centennial celebration issue.)

For 2099 fans, their four flagship titles reach issue #25: *Spider-Man 2099* (out in September with the first preview installment of *Hulk 2099*); *Ravage 2099* (out in October with the second installment of *Hulk 2099*); *Doom 2099* (out in November with the third installment of *Hulk 2099*); and *Punisher 2099* (with the final installment of *Hulk 2099*). All of these books will also be 48 pages with foil-stamped covers.

Dark Horse has some new projects in store for the future starting with *Johnny Dynamite*, a four issue crime horror series by Max Allan Collins and Terry Beatty as the title character follows a bloody trail of deceit and death from the back alleys of Chicago to the glittering casinos of Las Vegas.

The master assassin, Grendel returns in the two issue *Grendel Tales: Devils and Deaths*. This series will also include a back-up story by Grendel creator Matt Wagner which serves as a prequel to the upcoming *Batman/Grendel II*.

Bryan Talbot writes and illustrates *One Bad Rat*, a four issue mini-series which follows the trials and tribulations of a young girl, Helen Powell and her rat friend on a journey through the underbelly of London.

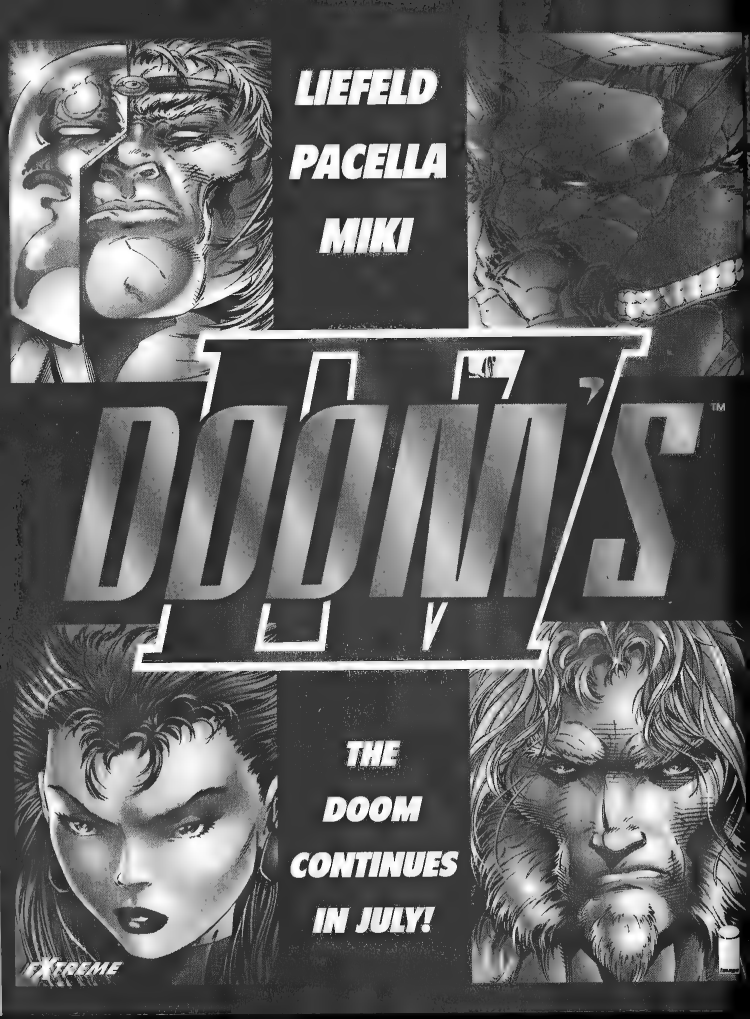
Dark Horse also expands its Star Wars saga by presenting *Star Wars: Tales of the Jedi – Dark Lords of the Sith Book I*, a six issue mini-series which ties in the Star Wars novels' continuity with creative chores by Tom Veitch, Kevin Anderson and Chris Gossett.

Now we move to Image as they present "Image X Month" as the creators swap titles with *Cyberforce* #8, *Savage Dragon* #13, *Shadowhawk* #0, *Spawn* #25, *WildC.A.T.s* #14 and 15 and *Youngblood* #9. What will occur is that the founding fathers of Image will write and draw each other's books during the "Image X Month" celebration. In addition, *WildC.A.T.s Adventures* by Jeff Mariotte and Ty Templeton adapt the upcoming CBS Saturday morning cartoon series. (More on this, next month.)

Magnus, the Robot Fighter from the 41st century is featured in Valiant's *The Chaos Effect Epilogue*, a two issue mini-series by Kevin Van Hook and Louis Small, Jr. which guarantees a surprise ending concerning this hero from the Silver Age. In addition, Mike Baron officially jumps on board as writer of *H.A.R.D. Corps* beginning with issue #25 where he will establish a jumping off point for new readers, as the team must find and kill Midnight Earl. Baron also pens *Shadowman Yearbook* #1 when Maxwell St. James, the Shadowman from the early 20th century joins forces with Armstrong from *Archer & Armstrong*.

On the heels of Topps' second anniversary comes two new series and a quarterly magazine. *Cadillacs & Dinosaurs: The Wild Ones* continues the adventures of Jack Tenrec and Hannah Dundee with story and art by Roy Thomas and Esteban Maroto. Topps will also adapt Francis Ford Coppola's newest monster movie, *Mary Shelley's Frankenstein* in a four issue mini-series by Roy Thomas, Rafeal Kayanan and Rick Magyer. The issue available to the direct market will contain trading cards polybagged inside. Finally, Topps premieres *Star Wars Galaxy Magazine*, a quarterly magazine devoted to the Star Wars mythos featuring articles, gaming information and comics (produced exclusively by Dark Horse).

Other picks from the *CVM* hat include: *Cerebus* #186, concluding the 12 part storyline "Reads" and also previewing Terry Moore's *Strangers in Paradise* under the Abstract Studios banner; *Robotech* #0 from new company, Academy Comics as the manga's tenth year anniversary is celebrated; *Konny and Czu* by Matt Howarth from Antarctic Press; *Radioactive Man* #1000, the sixth and final issue of the series which reveals the fate of the nuclear hero from Bongo Comics; *Manosaurs: The Armageddon Agenda*, a four issue mini by Entity Comics; a new *Evil Ernie* series by Brain Pulido from Chaos! Comics; *G-8 and His Battle Aces* from Millennium which revives the 1930s pulp hero, and also guest stars another pulp star, The Spider by Andrew Pepoy and Terry Collins; *S.R. Bissette's Tyrant* #1 by Steve Bissette as he recreates North America over 70 million years ago to cover the life and death of a Tyrannosaurus Rex (who says comics aren't educational?) from Spiderbaby Grafix; *Syphons: The Sygate Strategem*, Now's sequel to last spring's hit series by Allan Curtis and Rich Buckler; *Starchild: The Gatherum*, revised and expanded from *Starchild* #0 by James A. Owen and Taliesin Press; *Casey Jones & Raphael* #1 written and illustrated by Simon Bisley (where has he been?) with Kevin Eastman; *Galaxi Killzone*, a four issue mini-series from Galaxinovels with interior art by Steven Platt and Dan Panosian among others; and finally from Viz comes *Dirty Pair Anime Comics* illustrated with actual cels from the television series.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4. Punisher\Batman: Deadly Knights	$3.47	~~$4.95~~
5. Generation X: Collector's Preview	$1.23	~~$1.75~~
6. Image's Gen 13 #0	$1.37	~~$1.95~~
7. Ultraverse's Ultraforce #1	$1.75	~~$2.50~~
8. Valiant's Timewalker #1	$1.75	~~$2.50~~
9. Star Wars: The Dark Empire TPB	$11.87	~~$16.95~~
10. The Crow TPB	$11.17	~~$15.95~~
11. Maximum Carnage TPB	$17.47	~~$24.95~~

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Can Lightning Strike Twice?

Faced with an ever more difficult marketplace, a deepening glut of product, and (apparent) apathy on the part of retailers, Lightning Comics is desperately fighting to survive its second year.

by Robert J. Sodaro

Last year, Lightning Comics, a small independent publisher launched *Bloodfire* #1, a comic book whose protagonist was a superhero infected with the AIDS virus. The initial offering sold a whopping 50,000 copies on the direct market, capturing not only fan attention, but also coverage in the mass media.

Since their record-breaking debut, Lightning has introduced five other titles, *Judgment Day*, *Perg*, *Lighting Comics Presents*, *War Party*, and *Dreadwolf*. Initial orders on *Judgment Day* and *Perg* were very heartening to them and spurred them on to release the other three titles. However, because of the tsunami of product last summer, retailers are scaling way back on their current ordering praetices.

While this affects everybody, it especially impacts on the smaller publishers the most. "The reality is, Lightning Comics is in trouble," said Joe Zyskowski, president of Lightning Comics.

"A year ago when we entered the market, we came out with *Bloodfire* #1, but the market has dramatically changed from 1993 to 1994."

According to Zyskowski, Lightning's sales, are extraordinarily low. "We've run through a lot of the money we made last year," explained Zyskowski, "and we are in a position now to begin deciding what books we're going to publish, based on the advance orders we're receiving for those books, and if we don't have advance orders to at least break even, then we can't print them."

Nevertheless, Zyskowski was quick to point out that Lightning is still a viable

publisher, and intends to make every effort to remain so.

"We're still in business," Zyskowski commented, "we're still a publisher, and we're still on good terms with everybody, but we are experiencing a very, very difficult time."

Rather than put on his happy face and paint a rosy picture for the press, Zyskowski has chosen to lay his cards on the table and talk turkey. "I'm not sure exactly what it's going to take to get through it," said Zyskowski. "We've seen dealers decreasing their orders. They used to order five copies for their shop; they are now ordering one copy for their shop. I think part of the reason is because there are so many people out there that are concerned with the smaller independents going out of business. It's almost become a self-influenced prophecy within the industry."

Zyskowski revealed that they even had Capital City, the second largest direct sales distributor, calling them to ask if they had gone out of business: "We told them, 'No, we're not going out of business, we're still here.' I explained to them the situation, but the reality is right now, everybody is so pessimistic. There is little new material coming out that people are excited about that I really don't know what it's going to take to turn things around."

If this sounds like Zyskowski is sounding the death knell, he isn't — at least not yet, and definitely not without a fight on Lightning's behalf. In addition,a a publisher caught in the rut of the ever-escalating demand for new and improved product, and the hard case of backstock piling up, Zyskowski knows that the only way to move is by taking his case directly to the retailers and fans.

"I think a big problem right now is from the overstock of last year's books," Zyskowski explained. "Retailers don't have the cash flow, because they weren't able to sell those books. Because of that, every month, they're stealing back more and more. I think that this poses a really, really huge problem for the direct market overall. The woes of the dealers, and the woes of the smaller independents, can very quickly become the woes of the distributors."

Market Options

Still, not to sound too much like the dark prophet of doom and gloom, Zyskowski sees a way for this vicious cycle to end. He suggests retailers to simply pay attention. According to Zyskowski, Lightning has been sending out company information posters and promotional material every month, yet when he calls up retailers to ask if they've received them most haven't even looked in their order packs: "I say, 'Have you seen our solicitation in the distributor catalog?' They say, 'Oh no. I don't do the ordering.' You're the owner! You're crying because you're going out of business, and you don't do the ordering? What the hell is that?"

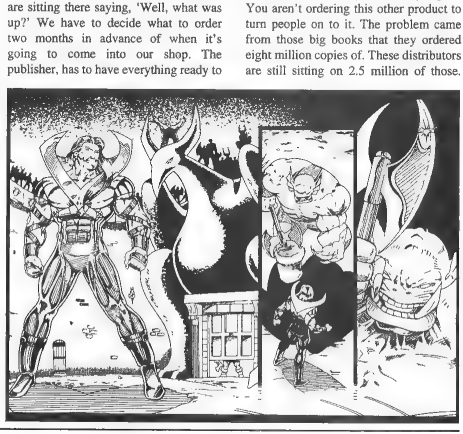
An example that Zyskowski then offered up was the following: "In the catalog being solicited for August is *Dreadwolf*. This is a book that has everything going for it. It's got chapter breaks, it has an 'On the Trail of Dreadwolf' section, that updates the readers, to the entire previous story of Dreadwolf. Completely updated to what this character is about, what he's doing in the story. It's a magnificent book. It's got Paul Abrams doing the interior artwork with a new inker named Gary Bond. We've got Spotlights, Hot Flashes, Editor's Choices, all over the place. It really has a very neat feel. This is a book that is going to be unlike any other."

Zyskowski's problem? If it doesn't get ordered, it can't be shipped. "Dealers are sitting there saying, 'Well, what was up?' We have to decide what to order two months in advance of when it's going to come into our shop. The publisher, has to have everything ready to ship on time, and if he doesn't get the orders he's sitting there with a book that can't be printed if nobody ordered it in the right quantity. We've done our jobs. We have created a strong product month after month, that they could promote. I feel very much that a lot of them have let us down, and let the consumer down. When I say us, I mean the smaller publishers."

Not a Pretty Picture

"The industry is not in a rosy situation," Zyskowski stated. "The reason people want to paint a rosy picture right now is because they don't want people to realize how bad it is. If they do, they're afraid people will run away from their company." Feeling that the plight of the small publisher may become a self-fulfilling prophecy, Zyskowski also believes that when things get tough, retailers tend to fall back on the tried and true, when the fact of the matter is, it was the tried and true that got them in this mess in the first place.

"Even though *X-Men* #1, *Superman* #75, and *Turok* #1 are the books that caused the problem [in the first place] they're still saying, 'Oh, no. It's all these other books that we have to order.' Sorry, that's not the problem. The problem is they over-ordered on the same book. They've got too many copies. You aren't ordering this other product to turn people on to it. The problem came from those big books that they ordered eight million copies of. These distributors are still sitting on 2.5 million of those.



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Those books I've seen at shows selling for 10¢. How is a dealer, that pays 50% off cover or more, suppose to sell that book for 10¢, and feel like they're getting anything out of it. They're screwed."

It is this mentality that is very upsetting to Zyskowski. "The dealers want us to create a solid product," he explained, "and I feel we've done that. We have some very, very strong products to offer. The dealers are asleep at the wheel."

Not to single himself out, Zyskowski feels that other small publishers are on the receiving end of this same attitude.

"I feel that all of the newer publishers are all getting this kind of treatment," observed Zyskowski, "even though the problems that they're experiencing are from books like *X-Men* #1, *Superman* #75, and *Turok* #1."

The Way Out

Not to be one of those publishers who is good at casting blame, but no good at proposing solutions, Zyskowski offered up the following advice to retailers and publishers interested in, not only salvaging their own businesses, but in helping to reviving the entire market. "You start working together by giving them a book every single month, on time, month after month," Zyskowski advised. "Lightning is committed to improving the quality of our books. The retailers need to do their part by saying, 'Okay, here is a reliable, consistent source of product that seems to be a pretty decent product.'"

Not to simply tout his own line, Zyskowski quickly added, "I'm not going to say that our product is the best in the industry, or that we're better than all these other companies. What I'm saying is that we come out with a solid product. It's at least a solid level that people are going to enjoy it from an entertainment standpoint. I think that when a company comes out and does what we did, month after month, giving them books that they can sell. If we foil-stamp a book, retailers know that we're not going to skimp on it. We're not going to foil-stamp just the damn title. We foil-stamp the whole cover. Give them something they can sell. We give them something they can sell, we deserve their orders."

Still, Lightning is not going to go hog-wild, and become irresponsible as a business or a publisher. "If they're not going to join us, by ordering us, they're going to put us out of business," Zyskowski said. "If they put us out of business, we can't give them product to sell, and they lose their specialty edge, against the Marvel stores, and the K-Marts, and Walmarts and everything else."

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To those retailers who are claiming otherwise, Zyskowski stated that "they can sell our product. Retailers go, 'I can't sell your product,' Well, what are you doing to sell it? Who knows, in your store, about our product? How are you displaying it? Are you sticking it up on a shelf in the 'P' section, because it's *Perg*? Is that all you're doing? Or are you sticking a sign next to *Ghost Rider* that says, 'If you like *Ghost Rider*, you should try *Perg*. If you like *Spawn* then you should try *Perg*.'"

Zyskowski feels that retailers need to bring to the attention of their consumers books and companies that deserve some notice. "I really felt that Lightning Comics is a company that warrants being noticed," Zyskowski commented, "because we shipped our product on time, and our product improved. We spent the time. We made the effort. We gave them posters. We gave them full-page ads in the distributor catalog. We did everything we could to promote a great product to them. They, in my opinion, did not do their job in promoting our product to their consumer."

GOLD WAR PARTY # 1
COUPON PROMOTION PROGRAM

Here it is! Lightning Comics' FIRST ever coupon promotion! This may be the simplest and most fun coupon program you've participated in! But first, let me tell you about it.

THE PRIZE

Lightning Comics is printing ONLY 1,000 copies of the ***GOLD WAR PARTY* #1** to be given away on a first come/first served basis! It will be easy to identify, because all black ink on the front cover will be replaced with gold metallic ink (similar to the ***PERG* PLATINUMS**, but with gold ink instead of platinum). Because of the rarity of this book and the super cool look, we're sure you'll agree the ***GOLD WAR PARTY* #1** makes an exciting prize! And guess what? It' not hard to win!

HOW TO WIN:

1) There are only FOUR COUPONS you need to collect! Here is a list of the books that have coupons and their release dates:

***WAR PARTY* #2**: August, 1994
***HELLINA* #1**: September, 1994
***CURSE OF THE DREADWOLF* #1**: September, 1994
***DEATH OF BLOODFIRE* #1**: October, 1994

BONUS: An exclusive ***GOLD WAR PARTY* #1 AUTOGRAPH COUPON** appears in this issue of ***COMICS VALUES MONTHLY***!

2) Coupons must be cut out of the books (no photocopies allowed). Yes we understand collectors don't like cutting coupons out of their comics, and If you don't want to, that's fine. Just remember ... you can always buy an extra copy of the book with the coupon, but there is no other way to get this GOLD WAR PARTY #1! The total to purchase one copy of each coupon book to save in mint condition is less than $12.00. How much do you think the GOLD WAR PARTY #1 will be valued as a back issue? Think about it. This is a GREAT opportunity

3) Each coupon asks a question which must be answered correctly for the coupon to be "validated." The answer to each question will be found in the same book in which the coupon appears! Pretty cool, huh? We told you this would be fun.

4) Send us your four coupons along with your name/address neatly printed on an index card, and a check made out to Lightning Comics for $4.00 (to cover postage and handling). Your four dollars will not be mismanaged: we're going to put your ***GOLD WAR PARTY* #1** inside a mylar sleeve, place it between two pieces of cardboard and send it to you via UPS. Since you will probably get one copy of the ***GOLD WAR PARTY* #1**, it is important that it arrives in "mint" condition. We think you'll agree the $4.00 will be well spent.

BONUS: - An exclusive ***GOLD WAR PARTY* #1 AUTOGRAPH COUPON** will appear in this issue ***COMICS VALUES MONTHLY***! Clip it out and send it along with your other copies to have your ***GOLD WAR PARTY* #1** autographed! Lightning Comics will ONLY autograph the ***GOLD WAR PARTY* #1** when an autograph coupon is sent along with the other coupons. We will not autograph this book at any conventions or at any other time!

WINNING TIPS: Get a jump on the competition by advance ordering your Lightning Comics coupon books with your favorite dealer today! Our books still have such a low print run that you could be a winner just because you advance ordered them and someone else didn't! We thank you in advance for participating in Lightning Comics' FIRST EVER coupon program.

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GOLD WAR PARTY # 1
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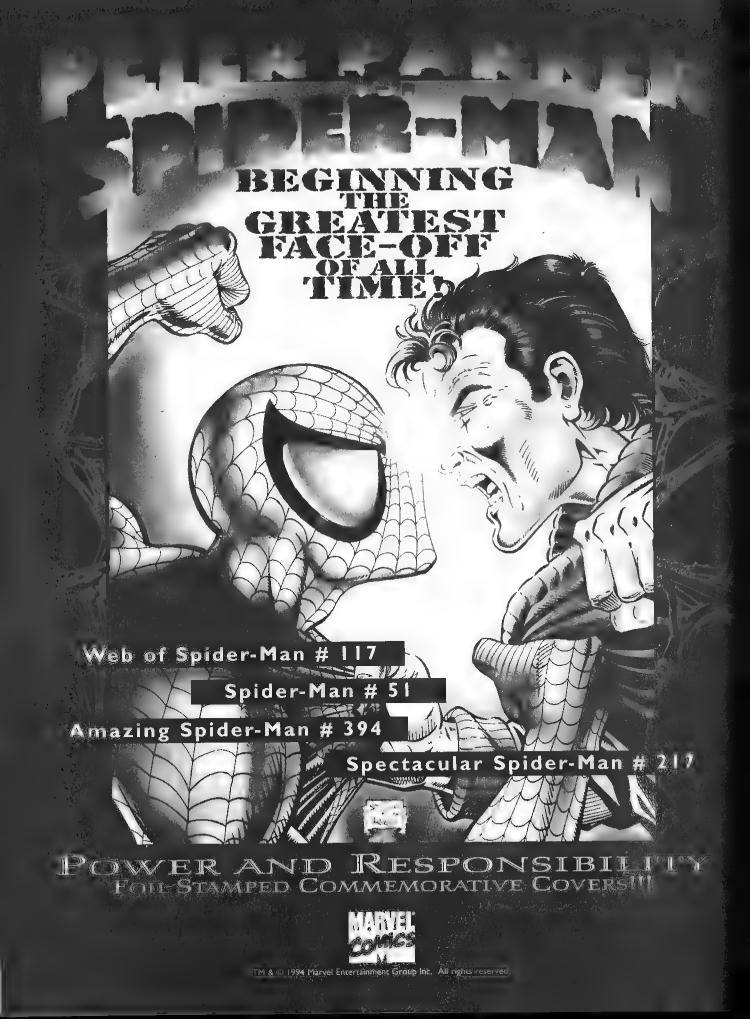
Exclusive to *Comics Values Monthly* #97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C.V. GIVEAWAY

ENTER CVM'S MONTHLY CONTEST

Win three boxes of 1994 *Star Trek* Master Series cards from Skybox and DC promotional items. Please Answer the following questions to enter the drawing:

1) Where was Commander Benjamin Sisko's wife killed?

2) How many seasons was *Star Trek: The Next Generation* on the air?

3) How many *Star Trek* movies have been produced?

4) What is Captain Kirk's middle name?

All entries must be postmarked by September 1, 1994 and winners will be announced in *CVM* #99.

Congratulations to Chris Pirtchard of CO for winning the Image Giveaway from C.V. Giveaway in issue #94

C.V. Giveaway

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Address

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2

3

4

C.V. Giveaway Rules
- No purchase necessary.
- Anyone may enter the contest except for employees of Attic Books Ltd. and their immediate families.
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- No cash or substitute prizes are offered.
- One winner per household.
- Enter as many times as you like.
- Offer void where prohibited.
- Attic Books Ltd. is not responsible for lost, late, misdirected, or destroyed entries and prizes.
- Odds of winning will be determined by the number of entries received prior to the closing date of the giveaway.

Send to: Louis Porter, Jr. C.V. Giveaway, 15 Danbury Rd Ridgefield, CT 06877

Entries must be received by June 1, 1994.

CVMail

The first two letters in this month's column come from the head offices of Defiant comics, and comment on Gwenn Mercadoocasio's series of articles on "Women in Comics":

Dear Editor,

In your article "Let's Talk About Sex..." in *CVM* #95 author Gwenn Mercadoocasio quoted an anecdote of mine which I think might have given a wrong impression about life at Defiant.

The anecdote in question was about an office gag that ran its course– about two days– in which we'd drop an object on the floor and have the nearest male employee pick up that object for us. I told this anecdote during Gwenn's interview simply to show that our male co-workers, from our interns right up to Jim Shooter, are non-sexist, have a sense of humor about themselves, and are just generally good sports.

Out of Defiant's 17 regular staffers, 7 are women, 4 of whom are in top management positions. There is a great deal of camaraderie among all employees in every area of our company, male and female. We women don't feel as if we are on one side and the men are on the other; I can genuinely say we are on an equal footing.

Sheila Delacy
Publishing Assistant
Defiant Comics

Dear Comics Values Monthly,

In your July article "Let's Talk About Sex...." Kathyrn Bollinger is quoted as saying her inking samples had to be slid "past the editor-in-chief [Jim Shooter] in such as a manner that it would appear as if it came in from an outside submission." And she also says that she was told that "putting a woman's name on a book would hurt it sales." I was one of a *very* small tight knit group of people working at Valiant at that time. We were working in the same room, right next to one another, and to my knowledge this situation just *did not happen*. I do remember that Bob Layton was in charge of training new inkers and assigning them work. I recall that he and Jim discussed Kathryn Bollinger's progress at inking (as well as coloring, which she was also attempting) and on *every* occasion they seemed to agree in their assessment of her skills.

I don't know if this tale is something she was told by Bob Layton without Jim's knowledge, or something that she imagined, but knowing and working with Jim as long as I have, I know this is not true.

I have known Jim for over 10 years and in all that time he has been honest and decent with people, whether they be employees, friends, family, or strangers. It makes me very angry that he has many times been unjustly criticized for things that were completely untrue, mostly by people who just never bothered to find out the truth.

Janet Jackson
Creative Director
Defiant Comics

CVMail Pick **From: James Damatt**

Dear Brian,

1. Someone told me the appearance of Death (from *Sandman*) in *Captain Atom* #42 is her 2nd appearance. Is this true?
2. Is *Deathmate Black* considered the 1st appearance of Gen^{13}?

Thanks for any information you can give.

John Parr
Roanoke, VA

Dear John,

In response to your Death question, the first and second appearances are *Sandman* #8 and #9. Death is indeed featured in *Captain Atom* #42.

***Deathmate Black* is indeed the first appearance of the Gen^{13} kids, but a fanboy purist might tell you that this doesn't count as it is only an imaginary story. However, as this is the first time they're in a comic book, I'd have to say that *Deathmate Black* definitely is the first appearance.**

Technically Correct Guy Bri

C.V.Funnies **by MOBRE**

C.V.!!= DID IT!! I'M SO PROUD OF MYSELF!!
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WHAT HAPPENED?
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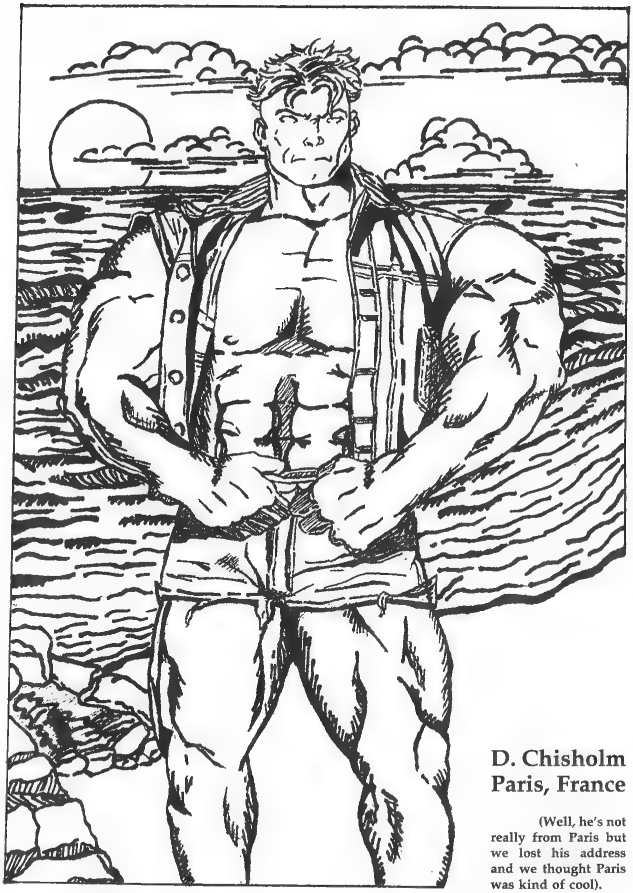
I EVEN KNOW WHAT HAPPENED TO EARTH X'S YANKEE POODLE!!
CRISIS ON INFINITE EARTHS
IF SHANG WOULD JUST STOP BUYING C.V.M FOR THE ADVENTURES OF FLINT HENRY AND READ THE ARTICLES THEN THE STUPID JACKASS WOULD KNOW THAT THEY'RE STARTING THE WHOLE D.C. UNIVERSE OVER AGAIN!!
C'MON, ASK ME WHAT HAPPENED TO EARTH 5'S COLONEL COMPUTRON!
NO!

C.V. Gallery



D. Chisholm
Paris, France

(Well, he's not really from Paris but we lost his address and we thought Paris was kind of cool).

TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	SPAWN	23
2	X-MEN	36
3	UNCANNY X-MEN	316
4	WETWORKS	1
5	WOLVERINE	85
6	ZERO HOUR: CRISIS IN TIME	0
7	ZERO HOUR: CRISIS IN TIME	4
8	ZERO HOUR: CRISIS IN TIME	3
9	ZERO HOUR: CRISIS IN TIME	1
10	ZERO HOUR: CRISIS IN TIME	2
11	VIOLATOR	3
12	WILDC.A.T.s	12
13	X-FORCE	36
14	HELLSHOCK	1
15	X-FACTOR	106
16	SUPERMAN	93
17	X-MEN UNLIMITED	6
18	SUPERMAN: MAN OF STEEL	37
19	ADVENTURES OF SUPERMAN	516
20	ACTION COMICS	703
21	BATMAN	511
22	DOOM'S IV	1
23	DETECTIVE COMICS	679
24	X-MEN 2099	12
25	SPIDER-MAN	50
26	AMAZING SPIDER-MAN	393
27	BATMAN: SHADOW OF THE BAT	31
28	YOUNGBLOOD	7
29	ACTION COMICS ANNUAL	6
30	GREEN LANTERN	55
31	ROBIN	10
32	DEADPOOL	2
33	SUPERBOY	9
34	STORMWATCH	11
35	STORMWATCH	12
36	CATWOMAN	14
37	BEAVIS & BUTT-HEAD	7
38	STAR WARS: TALES OT JEDI - FREEDOM	1
39	CABLE	15
40	BATMAN: LEGENDS OF THE DARK KNIGHT	64
41	FANTASTIC FOUR	392
42	DEATHBLOW	7
43	SAVAGE DRAGON	12
44	EXCALIBUR	81
45	INCREDIBLE HULK	421
46	VENOM: NIGHTS OF VENGEANCE	2
47	GEOMANCER	1
48	SPIDER-MAN 2099	23
49	SUPREME	15
50	CODENAME: STRYKE FORCE	6
51	SANDMAN	63
52	STEEL	8
53	TEAM YOUNGBLOOD	11
54	SPECTACULAR SPIDER-MAN	216
55	YOUNGBLOOD STRIKEFILE	5
56	SUPREME	16
57	SHADOWHAWK	12
58	DAREDEVIL	332
59	BATMAN: SHADOW OF THE BAT ANNUAL	2
60	NEWMEN	4
61	WEB OF SPIDER-MAN	116
62	SHOWCASE '94	10
63	VENGEANCE OF VAMPIRELLA	4
64	YOUNGBLOOD BATTLEZONE	2
65	BLOODSTRIKE	12
66	FORCE WORKS	3
67	STAR WARS: DROIDS	4
68	NINJAK	9

Spawn ™&© 1994 Todd Mcfarlane

RANK	TITLE	ISSUE #
69	AVENGERS	378
70	GHOST RIDER 2099	5
71	SIMPSONS COMICS	5
72	REN & STIMPY	22
73	GREEN LANTERN ANNUAL	3
74	TROLL II	3
75	SPIDER-MAN 2099 ANNUAL	1
76	SILVER SURFER	96
77	EXCALIBUR ANNUAL	3
78	LOBO	9
79	JUSTICE LEAGUE AMERICA	92
80	CAPTAIN AMERICA	431
81	GHOST RIDER	53
82	SPIDER-MAN: WEB OF DOOM	2
83	MORTAL KOMBAT	1
84	X-MEN ADVENTURES SEASON II	8
85	GUY GARDNER WARRIOR	24
86	INVISIBLES	1
87	NEW WARRIORS	51
88	IRON MAN	308
89	SPECTACULAR SPIDER-MAN ANNUAL	14
90	FLASH	94
91	SPIDER-MAN: THE ARACHNIS PROJECT	2
92	WHAT IF?	65
93	JUSTICE LEAGUE INTERNATIONAL	68
94	EDGE	1
95	X-MEN (newsstand)	36
96	MARTHA WASHINGTON GOES TO WAR	3
97	BABE	1
98	THOR	478
99	FREAK FORCE	5
100	UNCANNY X-MEN (newsstand)	316

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X-Men ™&© 1994 Marvel Entertainment Group

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98	FREAK FORCE	8
99	WAR MACHINE	6
100	SHAMAN'S TEARS	4

C.V.MOVERS

Retailers from across the United States and Abroad, report on the state of the comic book market.

NORTH EAST

Mark Haverty & Don Bouchard
Crisis Comics
Winooski, VT

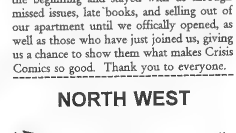
DC *Zero Hour. Zero Hour. Zero Hour. Zero Hour.* Okay, there. That's all that needs to be said. Thank you, DC.

MARVEL We just received in the second *Deadpool* mini-series today. Why? The first one sold okay, but the creative team behind the book, not the character, sold the book. Mutants are everywhere, Marvel. A series will no longer sell just because it has that nifty, neato, "From the pages of the X-Men" on the cover. However, there is hope for Marvel. They do have stuff that is non-mutant related coming out. The AIDS story in *Incredible Hulk* looks very promising, and we are hoping that people will become curious and check out this great book. The *Punisher/Batman* crossover should be cool, picking up from where the DC edition left off. Chuck Dixon is a great writer of both of the characters and should have fun with the book.

OTHER PUBLISHERS Image has some really cool stuff coming out now. *Newmen* is doing well for Image, and is the best new Image book in a while. *Violator* was interesting, and looks much better with issue #3. The alternate covers by Homage Studios was a nice touch, with customers liking the fact that all four fit together as well as seeing Whilce Portacio's art. Despite the looooooong wait, people are still looking forward for *Wetworks*. Dark Horse started off with a bang with Legends, but that bang must have been a bullet fired at the foot. The titles were being picked up by the curious people at the beginning, but that is gone, with only the diehard fans of creators left buying the books. *Droids* has also been a failure, with people saying "No Veith, no *Droids*." Valiant hasn't done anything specactular, but nothing negative has really happened. The books keep chugging along. People keep saying Malibu is hot, but we just don't see it. We are lucky to sell two copies of *Strangers*, and that's our best Ultraverse title. Oh well, at least they're not Defiant books.

ADDITIONAL COMMENTS As of June 23, we will have survived our first year in business, so we would like to take a moment to thank all the people that helped us through the first year. Thank you, Louis Porter, Jr., for giving us this forum; to Dave Sim, one of the best men in the entire field of comics, for helping us with our first convention; to Howard Chaykin, Dennis O'Neil, Dick Giordano, and Brian Stelfreeze for saying they'll be at our second one (Oct. 16 in Burlington); to Jill and company at Captial in Hingham; to Spencer Beck, he knows why; to Doug Scott of Winooski Community Development Corp., for helping make this kooky idea a reality; to Mark Patterson at Comic Outpost, for being there when we need something and being as strange as you are; and most importantly, to our customers, those who came with us in the beginning and stayed with us through missed issues, late books, and selling out of our apartment until we offically opened, as well as those who have just joined us, giving us a chance to show them what makes Crisis Comics so good. Thank you to everyone.

NORTH WEST



Donald W. Riordan
Future Dreams
Portland, OR

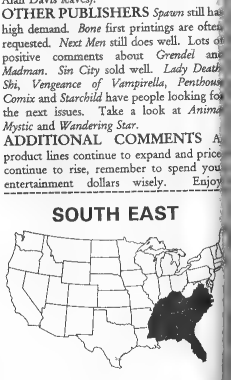
DC Batman titles are still on top with the Superman titles holding second. Vertigo titles are on their third wave of new readers. No huge price pressure because of the trade paperback collections. *Outsiders* and Legion titles continue to move well. *Star Trek* issues are steady. High interest in *Guy Gardner* with artwork by Mitch Byrd. Treasure Hunters want all the *Valor* I can get. "Worlds Collide" is selling through our conservative orders. Most of the pre-release reaction to *Zero Hour* is negative. I suspect that very little will really have changed after it is all over. Long time collectors are shortening their reserve lists and the new readers are not making up the difference. Let's see, first you put all your eggs in one basket...

MARVEL The X-titles continue to move well. *Venom* is down. Interest is up slightly on *Dr. Strange* back issues. *Incredible Hulk* is still strong. *Sachs & Violens* is generating interest in our older readers. Lots of current issues are reentering the marketplace pushing prices down to the floor. Most of the money is being spent on new product. We thought that Marvel was being fair by offering Special and Regular covers on a few of their titles. Then they solicit EIGHT special covers IN A SINGLE MONTH! Just doing their best to kill the interest in special cover new issues, I guess. *ClanDestine* looks great. We expect it to sell quite well (until Alan Davis leaves).

OTHER PUBLISHERS *Spawn* still has high demand. *Bone* first printings are often requested. *Next Men* still does well. Lots of positive comments about *Grendel* and *Madman*. *Sin City* sold well. *Lady Death*, *Shi*, *Vengeance of Vampirella*, *Penthouse Comix* and *Starchild* have people looking for the next issues. Take a look at *Animal Mystic* and *Wandering Star*.

ADDITIONAL COMMENTS A product lines continue to expand and price continue to rise, remember to spend your entertainment dollars wisely. Enjoy

SOUTH EAST



Thomas Mulvey
Jolly Roger's Comics
Arlington, VA

DC *Zero Hour* from DC should effectively mess up everyone for a while. Here we go with another Crisis format and "play with origins" for the nth time. This series should be entertaining though. At least the "Elseworlds" were damn good. Why does Mignola draw all the covers? Having to look at his work on *Cosmic Odyssey* was bad enough. DC is consistently selling out over Marvel: The "KnightsEnd" rocketed the racks. *Judge Dredd* was better than the regular series from England. Where's the movie?

MARVEL Marvel may be down but, they are not out yet. With the new *Spider-Man Animated Series* due out, and the clone storyline in the Spiderman titles, they are banking on their main symbol. About damn time, you losers. Who is this Judas guy and why can he whip Spiderman when we've never even heard of him? This sucks, dudes. Maybe they won't get carried away with the *Punisher/Batman* crossover. If Marvel stopped screwing the readers and the retailers then maybe we wouldn't boycott their products. Think about it.

OTHER PUBLISHERS Image has a good thing going with their titles *Kindred*, *Gen*^{13}, and anything Stephen Platt does. Unfortunately, kids are bringing me boxes of backstock by the droves. They still can't get their heads out of their rears on shipping times. The main reason people buy the books is the artist. I guess when you can't write that's all you have to go on. For good reading check out *Drama*, *Shi*, *The Dark*, *The CLOCK*, and the Simpsons books. Support your independents because they won't try to jerk you around like big corporations. Defiant has earned their name by refusing to die off gracefully. Valiant has led that kind of effort, but low sales are killing them slowly. At least they do have extremely loyal readers. *Solitaire*, *Nightman*, and *Firearm* all do very well for Ultraverse. However, comics can't compare to our sales of *Magic The* (addiction) *Gathering*. About half our sales are in *Magic* cards.

NORTH CENTRAL

Ron Urmanski
Powerhouse Comics
Green Bay, WI

DC While *Zero Hour* looks promising, there is very little advance excitement here. Superman titles have slowed up, although the Milestone crossover sold out in a hurry. Now that DC made that smart move to number the Batman crossovers, people are picking it up and all the books are sellouts. People here don't seem to care for the new Green Lantern, so let's hope that his fate in *Zero Hour* will help out. *Flash* has dead sales, so his fate seems appropriate. Vertigo sales have slipped despite some very nice product. Some people have ordered all of the "Zero" books, so let's hope that this is a good jumping on point for new readers.

MARVEL Anything X-related still sells, but many of the other main titles have fallen to all time low numbers in sales. We are ordering 60% less *Spider-Man* than last year, and even with all the "major" changes, *Fantastic Four* has slipped into the bottom ⅓ of all Marvel titles. Slight upturn on *Captain America*, but all other Marvels, including *Thor*, *Iron Man*, *Namor*, *Avengers*, and even the still excellent *Incredible Hulk* have fallen on hard times. Secondary titles like *New Warriors*, *Darkhawk*, *Nova*, and the like have tiny loyal readers, they don't sell off the rack. Being a long time Spidey fan, the whole "clone" business strikes me as a reach, but I hope it helps revive interest in the character to coincide with the new animated TV series.

OTHER PUBLISHERS Image is back. We have seen a great increase in interest and buying with regard to the Image line. They have gotten books out close to on time, and the product has not suffered. These guys seem interested in doing comics again, and it shows. *Gen*^{13} is the hottest book right now, and all the other books are selling well, with even the smallest sellers stomping the middle of the road Marvels. Valiant continues to put out a decent product on time, but we are having a hard time getting people to try these books. Hopefully, the trade paperbacks will give people a chance to try these titles without having to pay huge back issue prices. "The Chaos Effect" should be a good start up point for new readers. Defiant and Ultraverse are finding it hard to attract new readers too. Both publishers put out books that should have some broad appeal, but neither one seems capable of getting established as a big seller. *Lady Death* and *Vampirella* have found a strong audience, and are consistent sellers.

SOUTH WEST

Phil Mateer
All About Books and Comics
Phoenix, AZ

DC The real Batman returns - and all chapters of the "KnightsEnd" storyline are flying off our shelves; the *Robin* and *Catwoman* issues are particularly hard to find, and we're already getting calls about the finale, in *Legends #63*. *Green Lantern* also continues to sell out, despite increased orders, and the "Worlds Collide" crossover is definitely affecting our Milestone sales -- people are finally recognizing titles like *Blood Syndicate*, *Icon* and *Static* for their excellent stories and art. In back issue sales, *Star Trek: Next Generation* has increased, probably due to the TV program's wrap-up. *Zero Hour* interest is building, with particular focus on *Flash* #92 and #93, with the apparently "new" Flash's introduction.

MARVEL Spider-Man is hot, as interest in the clone storyline builds -- *Amazing Spider-Man* #149 sold for $20 in VG condition, and a copy of #150 in similar shape went for $10. *Fantastic Four* new sales have leveled off at about 30% higher than they were six months ago, and back issue sales -- especially issues #100 thru #102 are quite strong. *Star Wars* back issues sell as soon as we can restock them, at about 25% over the "official" prices (and the next movie is still years away!) *X-Men* sales continue to be strong, although there hasn't been a lot of advance interest in the "Generation X" story. *Wolverine* #75 remains hot -- our last copy went for $20, two days after it went on display.

OTHER PUBLISHERS *The Crow* swoops out of the back issue case -- issue #4, the only one currently in stock, goes for $15, and a copy of the Tundra graphic novel #3 (with the never-before-printed last two issues of the series) went for $40. Image's new gimmick with lesser-print-run alternate covers has worked; interest in these is high, and we could sell a ton if we had 'em. Ditto for *Gen*^{13} #1 and #2. *Spawn* is still the top seller here. Valiant and Defiant show little movement, while the Ultraverse titles have leveled off to sales equal to mid/lower Marvels - like *Captain America*. Bongo titles get a lot of interest, both from fans and from non-collecting "civilians".

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-STEVE STERN, CO-CREATOR OF ZEN, INTERGALACTIC NINJA

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-Paul Entsminger, Direct Sales Manager, Valiant Comics.

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-Paul Avery

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-David DeTrano

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-Gary P. Kostey

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-Rod Etter

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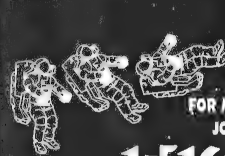
-Lifetime charter member, Billy Seskoff.

"The Cutting Edge is evolving. I believe even place as one of the favorite fanzines in the next CBG poll. I'm still missing a few Valiant back issues, but anybody who isn't picking up what they can from the list is crazy. It seems like there's so much neat stuff coming out. I've spent all my money!"
-Lifetime charter member, Fred Gowin



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ARTIST AND WRITERS ABBREVIATIONS

Abel, Jack . . . . . JA
Abell, Dusty . . . . . DAb
Abnett, Dan . . . . . DAb
Abrams, Paul . . . . . PrA
Adams, Art . . . . . AAd
Adams, Neal . . . . . NA
Addeo, Stephen . . . . . StA
Adkins, Dan . . . . . DA
Adlard, Charlie . . . . . CAd
Albano, John . . . . . JAo
Albrecht, Jeff . . . . . JAl
Alcala, Alfredo . . . . . AA
Alcazar, Vincent . . . . . VAz
Alexander, Chris . . . . . CAx
Allbaster, Jo . . . . . JoA
Allred, Michael . . . . . MiA
Alstaetter, Karl . . . . . KiA
Amendola, Sal . . . . . Sal
Amaro, Gary . . . . . GyA
Ammerman, David . . . . . DAv
Anderson, Bill . . . . . BAn
Anderson, Brent . . . . . BA
Anderson, Murphy . . . . . MA
Andriola, Alfred . . . . . AlA
Andru, Ross . . . . . RA
Aparo, Jim . . . . . JAp
Athorn, Brian . . . . . BAt
Aragones, Sergio . . . . . SA
Asha, Edd . . . . . EA
Atkins, Peter . . . . . TA
Avison, Al . . . . . AAv
Ayers, Dick . . . . . DAy
Bachalo, Chris . . . . . **CBa**
Badger, Mark . . . . . MBg
Bagley, Mark . . . . . MBa
Bahn, Jim . . . . . JBa
Bailey, Bernard . . . . . BBa
Baker, Michael . . . . . MBa
Baker, Kyle . . . . . KB
Baker, Matt . . . . . MB
Baker, Sam . . . . . SBa
Barks, Carl . . . . . CB
Baron, Mike . . . . . MBn
Barr, Mike . . . . . MBr
Barreiro, Mike . . . . . MkB
Barreto, Ed . . . . . EB
Barras, John . . . . . DBa
Barry, Dan . . . . . DBa
Batista, Chris . . . . . CsB
Battlefield . . . . . DB
Beauvais, Denis . . . . . DB
Beeston, John . . . . . JBe
Belardinelli, M. . . . . MBe
Bell, Bob Boze . . . . . BBB
Bell, George . . . . . GBl
Bell, Julie . . . . . JuB
Benefiel, Scott . . . . . ScB
Bennett, Richard . . . . . RiB
Benson, Scott . . . . . StB
Berger, Charles . . . . . ChB
Bernstein, Robert . . . . . RtB
Biggs, Geoffrey . . . . . GBi
Binder, Jack . . . . . JaB
Bingham, Jerry . . . . . JBi
Birch, JJ . . . . . JJB
Biro, Charles . . . . . CBi
Bisley, Simon . . . . . SBs
Bissette, Stephen . . . . . StB
Blaisdell, Tex . . . . . TeB
Blasco, Jesus . . . . . JBl
Blevins, Brent . . . . . BBl
Blum, Alex . . . . . AB
Bode, Vaughn . . . . . VB
Boggs, Glen . . . . . GBo
Bolland, Brian . . . . . BB
Bolle, Frank . . . . . FBe
Boller, Dustin . . . . . DdB
Bolton, John . . . . . JBo
Bond, Philip . . . . . PBd
Booth, Brett . . . . . BBt
Boring, Wayne . . . . . WB
Bossart, William . . . . . WmB
Boxell, Tim . . . . . TB
Bradstreet, Tim . . . . . TBd
Braithwaite, Doug . . . . . DBw
Brasfield, Craig . . . . . CrB
Braun, Russell . . . . . RsB
Breeding, Brett . . . . . BBr
Brereton, Daniel . . . . . DB
Brewster, Ann . . . . . ABr
Breyfogle, Norm . . . . . NBy
Bridwell, E. Nelson . . . . . ENB
Briefer, Dick . . . . . DBr
Bright, Mark . . . . . MBr
Brigman, June . . . . . JBr
Broderick, Pat . . . . . PB
Brodsky, Allyn . . . . . AyB
Broom, John . . . . . JBm
Broome, Matt . . . . . MtB
Brothers, Hernandez . . . . . HB
Brown, Bob . . . . . BbB
Browne, Dick . . . . . DkB
Brunner, Frank . . . . . FB
Bryant, Paul . . . . . PkB
Buckingham, Mark . . . . . MBu
Buckler, Rich . . . . . RB
Budget, Greg . . . . . GBu
Bugro, Carl . . . . . CBu
Bulanadi, Danny . . . . . DBl
Burgard, Tim . . . . . TmB
Burke, Fred . . . . . FBk
Burns, John . . . . . JBn
Burns, Robert . . . . . RBu
Burroughs, Wm . . . . . WBu
Buscema, John . . . . . JB
Buscema, Sal . . . . . SB
Busiek, Kurt . . . . . KBk
Butler, Jeff . . . . . JBt
Butler, Steve . . . . . SBt
Buzz . . . . . Bzz
Byrne, John . . . . . JBy
Calafiore, Jim . . . . . **JCf**
Caldes, Charles . . . . . CCa
Callahan, Jim . . . . . JAC
Calnan, John . . . . . JCa
Cameron, Lou LC
Campeonbell, Robert . . . . . RbC
Campbell, Stan . . . . . StC
Capullo, Greg . . . . . GCa
Cardy, Nick . . . . . NC
Carpenter, Brent D . . . . . BDC
Carrasco, Dario . . . . . DaC
Carter, Jack . . . . . JCr
Case, Richard . . . . . RCa
Castellaneta, Dan . . . . . DaC
Chadwick, Paul . . . . . PC
Chan, Ernie . . . . . ECh
Chang, Bernard . . . . . BCh
Charest, Travis . . . . . TC
Chase, Bobbie . . . . . BCe
Chaykin, Howard . . . . . HC
Check, Sid . . . . . SC
Chen, Mike . . . . . MCh
Chen, Sean . . . . . SCh
Chesterton, Lillian . . . . . LCh
Chiarello, Mark . . . . . MCo
Chichester, D.G. . . . . DGC
Chiodo, Jack . . . . . JCh
Christopher, Tom . . . . . TmC
Choi, Brandon . . . . . BCi
Chua, Ernie . . . . . Chu
Churchhill, Ian . . . . . IaC
Cirocco, Frank . . . . . FC
Citron, Sam . . . . . SmC
Claremont, Chris CCl
Clark, Mike . . . . . MCl
Clark, Scott . . . . . ScC
Cockrum, Dave . . . . . DC
Colan, Gene . . . . . GC
Colby, Simon . . . . . SCy
Cole, Jack . . . . . JCo
Cole, Leonard B. . . . . LbC
Collette, Vince . . . . . VtC
Collins, Mike . . . . . MC
Collins, Nancy . . . . . NyC
Colon, Ernie . . . . . EC
Conway, Gerry . . . . . GyC
Cooper, Dave . . . . . DvC
Cooper, John . . . . . JnC
Corben, Richard . . . . . RCo
Costanza, Peter . . . . . PrC
Cowan, Denys . . . . . DCw
Cox, Jeromy . . . . . JCx
Craig, Johnny . . . . . JCr
Crandall, Reed . . . . . RC
Chriscross . . . . . Ccs
Crumb, Robert . . . . . RCr
Cruz, E.R. . . . . ERC
Cruz, Jerry . . . . . JCz
Culdera, Chuck . . . . . CCu
Cullins, Paul . . . . . PCu
Curne, Andrew . . . . . ACe
Daniel, Tony . . . . . **TnD**
Danner, Paul . . . . . PuD
Darrow, Geof . . . . . GfD
David, Peter . . . . . PDd
Davis, Alan . . . . . AD
Davis, Jack . . . . . JDa
Davis, Guy . . . . . GyD
Day, Dan . . . . . DaD
Day, Gene . . . . . GD
DeFalco, Tom . . . . . TDF
Deitch, Kim . . . . . KDe
Delano, Jamie . . . . . JaD
DeLaRosa, Sam . . . . . SDR
Delgado, Richard . . . . . DRd
DeMatteis, J.M. . . . . JMD
DeMulder, Kim . . . . . KDM
DeZuniga, M. . . . . MDb
DeZuniga, Tony . . . . . TD
Diaz, Paco . . . . . PaD
Dillin, Dick . . . . . DD
Dillon, Glyn . . . . . GlD
Dillon, Steve . . . . . SDi
Dilko, Steve . . . . . SD
Dixon, Chuck . . . . . CDx
Dixon, John . . . . . JDx
Dobbyn, Nigel . . . . . ND
Dodson, Terry . . . . . TyD
Dominetti, Tom . . . . . TDo
Dominguez, Luis . . . . . LDz
Doran, Colleen . . . . . CDo
Dorey, Mike . . . . . JD
Dorman, Dave . . . . . DvD
Drake, Stan . . . . . SDr
Drassar, Al . . . . . ADr
Drucker, Mort . . . . . MD
DuBerkr, Randy . . . . . RDB
Duffy, Jo . . . . . JoDy
Dumm, Gary . . . . . GDu
Duursema, Jan . . . . . JD
Dwyer, Kieron . . . . . KD
Eaton, Scott . . . . . **SEa**
Edlund, Ben . . . . . BEd
Eisner, Will . . . . . WE
Elder, Bill . . . . . BE
Ellas, Lee . . . . . LE
Elliot, Jr. . . . . JrE
Ellison, Harlan . . . . . HaE
Emberlin, Randy . . . . . RyE
Engelhart, Steve . . . . . StEn
Ennis, Garth . . . . . GEn
Epting, Steve . . . . . SEp
Erwin, Steve . . . . . StE
Erwin, Steve . . . . . StE
Esposito, Mike . . . . . ME
Estrada, Ric . . . . . RE
Evans, George . . . . . GE
Everett, Bill . . . . . BEv
Ewins, Brett . . . . . BEw
Ezquerra, Carlos . . . . . CE
Fabry, Glenn . . . . . **GF**
Fago, Al . . . . . AFa
Farmer, Mark . . . . . MFm
Fegredo, Duncan . . . . . DFg
Feldstein, Al . . . . . AF
Fine, Lou . . . . . LF
Fingeroth, Danny . . . . . DFr
Finnocchiaro, Sal . . . . . SF
Fleisher, Michael . . . . . MFl
Flemming, Homer . . . . . HFl
Foreman, Dick . . . . . DiF
Forte, John . . . . . JF
Forton, Gerald . . . . . GFo
Foster, Scott . . . . . ScF
Fox, Gardner . . . . . GaF
Fox, Gill . . . . . GFx
Fox, Matt . . . . . MF
Francheso . . . . . Fso
Frank, Gary . . . . . GFr
Frazetta, Frank . . . . . FF
Freeman, John . . . . . JFr
Freeman, Simon . . . . . SFr
Frenz, Pete . . . . . PF
Friedrich, Mike . . . . . MkF
Frolechich, A. . . . . AgF
Fujitani(Fuji), Bob . . . . . BF
Furman, Simon . . . . . SFu
Gaiman, Neil . . . . . **NGa**
Galan, Manny . . . . . MGa
Gallant, Shannon . . . . . ShG
Gammill, Kerry . . . . . KGa
Garcia, David . . . . . DaG
Garney, Ron . . . . . RG
Garzon, Carlos . . . . . CG
Gascoine, Bill . . . . . BGa
Gaughan, Jack . . . . . JGa
Gecko, Gabe . . . . . GG
Geggan . . . . . Ggn
Gerber, Steve . . . . . SvG
Giacoia, Frank . . . . . FrG
Giarrano, Vince . . . . . VGi
Gibbons, Dave . . . . . DGb
Gibson, Ian . . . . . IG
Gleilla, Joe . . . . . JoG
Gifen, Keith . . . . . KG
Giordano, Dick . . . . . DG
Glanzman, Sam . . . . . SG
Gonzalez, Jorge . . . . . JGz
Goodman, Till . . . . . TDF
Goodwin, Archie . . . . . AGw
Golden, Michael . . . . . MGo
Gordon, Al . . . . . AG
Gottfredson, Floyd . . . . . FG
Gould, Chester . . . . . CG
Grant, Alan . . . . . AlG
Grant, Steve . . . . . StG
Grau, Peter . . . . . PGr
Green, Dan . . . . . DGr
Greene, Sid . . . . . SGe
Grell, Mike . . . . . MGr
Griffith, Bill . . . . . BG
Griffiths, Martin . . . . . MGs
Grindberg, Tom . . . . . TGb
Gross, Peter . . . . . PrG
Grossman, R. . . . . RGs
Gruenwald, Mark . . . . . MGu
Gummett, Tom . . . . . TG
Guardineer, Frank . . . . . FG
Guay, Rebecca . . . . . RGu
Guice, Jackson . . . . . JG
Gulchet, Yvel . . . . . YG
Gulacy, Paul . . . . . PG
Gustovich, Mike . . . . . MG
Ha, Gene . . . . . **GeH**
Hall, Bob . . . . . BH
Halsted, Ted . . . . . TeH
Hama, Larry . . . . . LHa
Hamilton, Tim . . . . . TH
Hammer, Cully . . . . . CHm
Hampton, Bo . . . . . BHa
Hampton, Scott . . . . . SHp
Hannigan, Ed . . . . . EH
Hanna, Scott . . . . . SHa
Harras, Bob . . . . . BHs
Harris, Tim . . . . . THa
Harris, Tony . . . . . TyH
Harrison, Lou . . . . . LoH
Harrison, Simon . . . . . SHn
Hart, Ernest . . . . . EhH
Hathaway, Kurt . . . . . KtH
Haynes, Hugh . . . . . HH
Hazlewood, Douglas . . . . . DHz
Heath, Russ . . . . . RH
Hebbard, Robert . . . . . RtH
Heck, Don . . . . . DH
Henry, Flint . . . . . FH
Herman, Jack . . . . . JH
Hempel, Mark . . . . . MaH
Herrera, Ben . . . . . BHr
Hester, Phil . . . . . PHH
Hewlett, Jamie . . . . . JHw
Hibbard, E.E. . . . . EHi
Hickleton, John . . . . . JHk
Higgins, Graham . . . . . GHi
Higgins, John . . . . . JHi
Hitch, Bryan . . . . . BHi
Hobbs, Bill . . . . . BlH
Hoberg, Rick . . . . . RHo
Hoffer, Mike . . . . . MkH
Hogarth, Burne . . . . . BHg
Hopgood, Kevin . . . . . KHd
Hoover, Dave . . . . . DHv
Hone, Richard . . . . . RHe
Howell, Rich . . . . . RHo
Hughes, Adam . . . . . AH
Hudnall, James . . . . . JH
Hund, Dave . . . . . DaH
Hunt, Chad . . . . . ChH
Immonen, Stuart . . . . . **SIm**
Infantino, Carmine CI
Ingles, Graham . . . . . GI
Iorio, Medio . . . . . MI
Isherwood, Geoff . . . . . GI
Ivie, Larry LI
Ivy, Chris . . . . . ChI
Jackson, Julius . . . . . JJn
Janke, Dennis . . . . . DJa
Janson, Klaus . . . . . KJ
Javinen, Kirk . . . . . KJa
Jenney, Robert . . . . . RJ
Jensen, Dennis . . . . . DJ
Jiminziz, Phil . . . . . PJ
Johnson, Dave . . . . . DvJ
Johnson, Jeff . . . . . JJ
Johnson, Paul . . . . . PJu
Johnson, Todd . . . . . TJn
Jones, Casey . . . . . CvJ
Jones, Gerard . . . . . GJ
Jones, Jeff . . . . . JeJ
Jones, Kelley . . . . . KJo
Jones, Malcolm . . . . . MJ
Jones, R.A. . . . . RAJ
Jurgens, Dan . . . . . DJu
Jusko, Joe . . . . . JJu
Kaluta, Mike . . . . . **MK**
Kamen, Jack . . . . . JKa
Kaminski, Len . . . . . LKa
Kane & Romita . . . . . K&R
Kane, Bob . . . . . Bka
Kane, Gil . . . . . GK
Kanigher, Bob . . . . . BbK
Karounos, Paris T. . . . . PaK
Katz, Jack . . . . . JKz
Kavanagh, Terry . . . . . TKe
Kelly, Walt . . . . . WK
Kennedy, Cam . . . . . CK
Keown, Dale . . . . . DK
Kerschi, Karl . . . . . KtK
Kesel, Babara . . . . . BKs
Kesel, Karl . . . . . KK
Kieth, Sam . . . . . SK
King, Hannibal . . . . . HbK
Kinsler, Everett R. . . . . EK
Kirby, Jack . . . . . JK
Kitchen, Yuko . . . . . YuK
Kitson, Barry . . . . . BKi
Kobasic, Kevin . . . . . KoK
Kollins, Scott . . . . . SoK
Krenkel, Roy . . . . . RKu
Krigstein, Bernie . . . . . BK
Kubert, Adam . . . . . AKu
Kubert, Andy . . . . . NKu
Kubert, Joe . . . . . JKu
Kuppenbyg, Paul . . . . . PuK
Kurtzman, Harvey . . . . . HK
Kwitney, Alisa . . . . . AaK
Lago, Ray . . . . . **RyL**
Lanning, Andy . . . . . ALa
Lansdale, Joe . . . . . JLd
Larsen, Dale . . . . . DL
Larkin, Bob . . . . . BLr
LaRocque, Greg . . . . . GrL
Larrock, Scottador . . . . . SvL
Larsen, Erik . . . . . EL
Lashley, Ken . . . . . KeL
Lavery, John . . . . . JLv
Lawlis, Dan . . . . . DLw
Lawrence, Terral . . . . . TLw
Lawson, Jim . . . . . JimL
Layton, Bob . . . . . BL
Leach, Garry . . . . . GL
Leach, Rick . . . . . RcL
Lee, Jae . . . . . JaL
Lee, Jim . . . . . JLe
Lee, Stan . . . . . StL
Leeks, Mike . . . . . MLe
Leialoha, Steve . . . . . SL
Leon, John Paul . . . . . JPL
Leonardi, Rick . . . . . RL
Levins, Rik . . . . . RLv
Liebel, Larry LLi
Lifeld, Rob . . . . . RLd
Lightle, Steve . . . . . SLi
Lim, Ron . . . . . RLm
Livingstone, R. . . . . RLv
Lloyd, David . . . . . DvL
Loebbl, Scott . . . . . SLo
Locke, Vince VcL
Lopez, Jose . . . . . JL
Lopresti, Aaron . . . . . AaL
Louapre, Dave . . . . . DLp
Lowe, John . . . . . Low
Lubbers, Bob . . . . . BLb
Luzniak, Greg . . . . . GLz
Lyle, Tom . . . . . TL
Macchio, Ralph . . . . . **RMc**
Macklie, Howard . . . . . HMe
Madureira, Joe . . . . . JMd
Maggin, Elliot S. . . . . EMg
Maguire, Kevin . . . . . KM
Magyar, Rick . . . . . RM
Mahlstedt, Larry . . . . . LMa
Mahnke, Doug . . . . . DoM
Mandrake, Tom . . . . . TMn
Maneely, Joe . . . . . JMn
Manley, Mike . . . . . MM
Mann, Roland . . . . . Mann
Manning, Russ . . . . . RsM
Marais, Raymond . . . . . RdM
Marcos, Esteban . . . . . EM
Marrinan, Chris . . . . . ChM
Martin, Gary . . . . . GyM
Martin, Joe . . . . . JMt
Martinez, Henry . . . . . HMz
Marz, Ron . . . . . RMz
Masse, Joseph . . . . . JMs
Mason, Tom . . . . . TMs
Matsuda, Jeff . . . . . JMs
Mayer, Sheldon . . . . . ShM
Mayerik, Val . . . . . VMk
Mazzucchelli, David . . . . . DM
McCarthy, Brandon . . . . . BMy
McCorkindale, B. . . . . BMC
McDaniel, Scott . . . . . SMc
McDaniel, Walter . . . . . WMc
McDonnell, Luke . . . . . LMc
McFarlane, Todd . . . . . TM
McGregor, Don . . . . . DMG
McKean, Dave . . . . . DMc

ARTIST AND WRITERS ABBREVIATIONS

McKenna, Mike . . . MkK
McKeever, Ted . . . TMK
McKone, Mike . . . MMK
McLaughlin, Frank FMc
McLeod, Bob . . . . BMc
McMahon, M. . . . MMc
McManus, Shawn SwM
McWilliams, Al . . AMc
Medina, Angel . . . AMe
Medley, Linda . . . LM
Mercadocoasio, H . HMo
Meskin, Mort . . . . MMe
Messner-Loebs, Bill BML
Michelinie, David . DvM
Miehm, Grant . . . GtM
Mighten, Duke . . . DMn
Mignola, Michael . MMi
Mild, Danny . . . . DaM
Milgrom, Al . . . . AM
Miller, Frank . . . . FM
Miller, Steve . . . . SM
Milligan, Peter . . . PeM
Minor, Jason . . . . JnM
Mitchel, Barry . . . BM
Moebius . . . . . Moe
Moench, Doug . . . DgM
Moeller, Chris . . . CsM
Montano, Steve . . SeM
Mooney, Jim . . . . JM
Moore, Alan . . . . AMo
Moore, Jeff . . . . JMr
Moore, Jerome . . . JeM
Moore, John Francis JFM
Morales, Rags . . . RgM
Morgan, Tom . . . . TMo
Moretti, Mike . . . . MMo
Morisi, Pete . . . . PMo
Morosco, Vincent . VMo
Morrison, Grant . . GMo
Morrow, Gray . . . . GM
Mortimer, Win . . . WMo
Murray, Brian . . . BrM
Musial, Joe . . . . JoM
Muth, Jon J. . . . . JMu
Mychaels, Marat . . MMy
Naifeh, Ted . . . . TNa
Neary, Paul . . . . PNe
Nebres, Rudy . . . . RN
Nelson . . . . . Nel
Netzer, Mike . . . . MN
Newton, Don . . . . DN
Nguyen, Hoang . . HNg
Nichols, Art . . . . ANi
Nicleza, Fabian . . . FaN
Nino, Alex . . . . . AN
Nocenti, Ann . . . . ANo
Nocon, Cedric . . . CNn
Nodell, Martin . . . MnN
Nolan, Graham . . . GN
Norem, Earl . . . . EN
Nostrand, Howard . HN
Novick, Irv . . . . IN
Nowlan, Kevin . . . KN
O'Brich, Dave . . . DO
Oliffe, Patrick . . . . PO
O'Neil, Denny . . . DON
O'Neill, Kevin . . . KON
Ordway, Jerry . . . JOy
Orlando, Joe . . . . JO
Ortiz, Jose . . . . . JOt
Oskner, Bob . . . . BiO
Ostrander, John . . JOs
Pacella, Mark . . . . MPa
Palais, Rudy . . . . RP
Palmer, Tom . . . . TP
Palmiotti, Jimmy . . JP
Pamal, Gene . . . . GPl
Panaligan, Noly . . NPl
Panosian, Dan . . . DPs
Parkhouse, Amie . . APh
Parkhouse, Steve . SvP
Parobeck, Mike . . MeP
Pascoe, James . . . JmP
Patterson, Bruce . . BrP
Pearson, Jason . . . JPn
Pelletier, Paul . . . PaP
Pence, Eric . . . . ErP
Pennington, Mark . MPn
Perisa, Shaun Anton SAP
Perez, George . . . GP
Perham, James . . . JPh
Perlin, Don . . . . DP
Perryman, Edmund . EP
Peterson, Brandon . BPe
Phillips, Joe . . . . JoP
Phillips, Sean . . . SeP
Pini, Wendy . . . . WP
Platt, Stephen . . . SPa
Pleece, Warren . . . WaP
Ploog, Mike . . . . MP
Polack, Rachel . . . RaP
Pollard, Keith . . . KP
Polina, Adam . . . . AdP
Porch, David . . . . DPo
Portacio, Whilce . . WPo
Post, Howard . . . . HwP
Potts, Carl . . . . . CP
Powell, Bob . . . . . BP
Power, Damon . . . DPw
Pratt, George . . . . GeP
Prosser, Jerry . . . JeP
Pugh, Steve . . . . StP
Pulido, Ben . . . . . BnP
Quesada, Joe . . . JQ
Quinones, Peter . . . PQ
Quinn, David . . . . DQ
Raboy, Mac . . . . MRa
Ramos, Humberto . HuR
Ramos, Rodney . . . RyR
Randall, Ron . . . . RoR
Raney, Tom . . . . . TR
Rankin, Rich . . . . RRa
Rapmund, Norm . . NRd
Raymond, Alex . . . AR
Redondo, Nestor . . NR
Reed, David . . . . DvR
Reinhold, Bill . . . BiR
Richards, Tad . . . . TR
Richardson, Mike . . MRi
Rico, Don . . . . . DRi
Ridgeway, John . . . JRy
Rieber, John Ney . . JNR
Riley, John . . . . . JnR
Riply . . . . . Rip
Robinson, James . . JeR
Robbins, Ron . . . . RO
Robbins, Trina . . . TrR
Robertson, Darrick . DaR
Rodier, Denis . . . . DnS
Rogers, Marshall . . MR
Romita, John . . . . JR
Romita, John Jr. . . JR2
Rosenberger, J . . . JRo
Ross, Alex . . . . . AxR
Ross, David . . . . . DR
Roth, Werner . . . . WR
Royle, Jim . . . . . JR!
Royle, Julian . . . . JRy
Rubi, Melvin . . . . MvR
Rubinstein, Joe . . . JRu
Rude, Steve . . . . . SR
Ruffner, Sean . . . . SRf
Russell, P. Craig . . CR
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Adaptation	Adapt.	Graphic Album	GAm	Preview	Prev.
Anniversary	Anniv.	Graphic Novel	GNv	Reprinted issue	rep.
Annual	Ann.#	Hardcover	HC	Retold	rtd.
Appearance of	A:	Identity Revealed	IR	Return/Revival of	R:
Artist	(a)	Inks by	(i)	Silver Age	S.A.
Art & Plot	(a&pl)	Introduction of	I:	Scripted/Written By	(s)
Art & Script	(a&s)	Joins of	J:	Script & inks	(s&i)
Back-Up Story	BU:	King Size	(K-Size)	Softcover	SC
Beginning of	B:	Leaving of	L:	Special	Spec.
Birth	B:	New Costume	N:	Team-Up	T.U.
Cameo by	C:	New Listing	*	Trade Paperback	TPB
Cover	(c)	No issue Number	N#	Value Has Decreased	–
Cover and Script	(c&s)	Not Yet Released	NYR	Value Has Risen	+
Crossover with	x-over	Origin of	O:	Versus	V:
Death/Destruction of	D:	Painted Cover	P(c)	Wedding of	W:
Edition	Ed.	Part	pt.	With	w/
Ending of	E:	Pencils by	(p)	Without	w/o
Features	F:	Photographic cover	Ph(c)		
Giant Size	G-Size	Plotter	(pl)		
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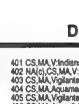

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STAR TREK: TRADING CARDS

Since 1991, SkyBox (formerly Impel Marketing) has been producing Star Trek trading cards for the collecting market, and the company intends to produce two more sets before the end of the year.

SkyBox began with two series of the *Star Trek 25th Anniversary Cards*. The first series released in May 1991 was composed of 160 cards featuring the top characters, episodes and spaceships from *Star Trek* and *Star Trek: The Next Generation* and two randomly inserted holograms, one of the original Enterprise and one of the Next Generation Enterprise. The second 150 card series released in January 1992 contained two randomly inserted holograms of Captains Kirk and Picard.

Next, SkyBox produced a set of *Star Trek: The Next Generation* trading cards in June 1992 focusing on the top characters, scenes and weapons of the series. Five randomly packaged foreign language cards and four randomly packed model-image cards (which fit to form four spaceships orbiting a planet). A fifth gold-foil hologram of the Enterprise was available via a mail-in offer.

A sequel to the previous set came out in March 1993 with the *Star Trek: The Next Generation Behind The Scenes* cards. The 39 cards featured the key players behind the scenes on the television show.

May 1993 saw the first set of *Star Trek: Deep Space Nine Premiere Episode* cards. Sold in complete 50 card sets, it spotlighted scenes from the first episode.

George White, spokesperson for SkyBox, has already seen a great wave of success with the SkyBox Star Trek sets.

"There are over 100 million self-identified fans in the United States," White said. "It is one of the most powerful licenses out there, and the potential for trading cards was significant.

The other thing about *Star Trek* is not the numbers, but the depth of support for the show. People who are *Star Trek* fans want all the *Star Trek* stuff. They want all the details. They want the exclusive photos. That's the kind of stuff trading cards can provide."

In September, SkyBox will introduce their first set of *SkyBox Master Series: Star Trek*. Instead of photos, this set will present original artwork encompassing all the Star Trek series.

"The *SkyBox Masters Series* is our most premium line of cards," explained White. "It's the most high-end product we produce, the best paper, full UV coating on both sides, foil stamping. We also use some computer enhancement which is real interesting as well. It's the best visuals put on the best possible card product."

Artists involved with this series include: Joe Jusko (painter of the *Marvel Masterpieces* cards for SkyBox) handling the original crew; Boris Vallejo (*Star Trek: The Next Generation* paperback cover painter) rendering the Next Generation; and Julie Bell (*Conan* cover artist) illustrating the crew of Deep Space Nine.

Subsequently, all their work has to go through Paramount for approval. "They're very involved with the project," White said. "In every painting, the subject is assigned from us, but first we get it from Paramount, what characters they want in it. We work with them in putting the checklist together and how they want the scenes to appear. If there are actors involved, we also have to go through the actors for approval. It's quite an undertaking."

Following this set, SkyBox plans to introduce a movie series encompassing the first six *Star Trek* films, and closer to the date of the movie in November, new *Star Trek VII: Generations* cards.

(This month, *CVM* will be giving away *Star Trek* Skybox cards, gold editions of Malibu's *Star Trek: Deep Space Nine* [sorry about the omission on the giveaway page] and the original *CVM* #97 cover art from the DC/Malibu crossover and signed *Star Trek* posters provided by DC Comics. How to win these items is revealed on page 23.)

DON'T MISS CVM'S CENTENNIAL CELEBRATION

Malibu's Triple Threat Summer
The Future of the Ultraverse

by Buddy Scalera

Malibu Comics is forging ahead with no less than two crossovers and a major new title this summer with the hopes of chiseling out a greater share of the comic market and expanding their well-planned Ultraverse comic line.

Debuting in the warm months will be the two crossovers, "The Rafferty Saga" and the "Hostile Takeover", setting the stage for the further evolution of the Ultraverse. The introduction of UltraForce, a superteam with several new characters and a handful of headliners like Hardcase, Prime and Prototype, promises to be supported by extensive promotions and advertisements.

In recent years, companies have used the summer months to steam-heat sales with major crossovers and new titles. This is evidenced by crossovers like the "Zero Hour" (DC), "Schism" (Defiant) and "The Chaos Effect" (Valiant). However, in a slight departure from the norm, Malibu crossovers are comparably modest.

Hostile Takeover

Beginning in August, business intrigue meets the Clash of the Titans in "Hostile Takeover", a four-part crossover (it's technically a five-part crossover) that pits NuWare Corp. muscle against UltraTech machine.

The events in *Prototype* #13 ("Hostile Takeover" part 0) start the wheels rolling of the war machine that will spread mayhem and destruction throughout related Ultraverse titles.

This issue lays the groundwork for the crossover, but technically is not considered part of the four-part arc.

"Hostile Takeover" part 1 starts officially in *The Night Man* #12 when the one-eyed, sleepless hero treks to Manhattan in pursuit of Teknight.

The tangled web of intrigue grows tighter in "Hostile Takeover" parts 2 and 3 (*Solitaire* #10 and *The Solution* #13, respectively) when things get hot at the UltraTech tower. The culmination of colossal events comes to a head in "Hostile Takeover" part 4: The Conclusion (*Giant Size Prototype* #1) when all of the warring parties converge.

Underscoring the action is a subplot of realistic business market warfare. Plummeting stocks and dirty deals will be integral to the ultimate outcome of "Hostile Takeover". Editorial coordinator Len Strazewski utilized his personal experiences as a journalist to inject an element of realism to the high fantasy tale. "I've been wanting for years to do a superhero story that was a business event, rather than a superhero event," explained Strazewski, who also co-writes *Prototype*. "When I'm not writing comics, my secret

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identity is as a business journalist."

Both "Hostile Takeover" and Prototype have their roots in Strazewski's journalistic experiences. "The UltraTech Corporation and the NuWare Corporation are the worst I've seen in a corporation magnified a thousand times," said Strazewski of the "evil corporations" and their blood-stained ambitions.

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UltraForce

The blood of battle will also mark the introduction of *UltraForce*, Malibu's new team book including Prime, Prototype, Hardcase, Contrary, Pixx, Topaz and Ghoul of the recently deceased Exiles team.

Exiles readers will recall that the entire team (except Ghoul) was killed in *Exiles* #4, effectively ending the title.

In his editorial "When Bad Things Happen to Good Ultras" on the last page of *Exiles* #4, Steve Gerber wrote, "The characters who died in this issue (and in *Exiles* # 3) are really dead. Forever. You'll never see them again, except perhaps in an occasional flashback."

"We had always had a plan that we developed at the conference to publish a book in which the characters would die, the book would be canceled and that would become part of the overall Ultraverse storylines," Malibu creative director Tom Mason said of the Exiles. "We would continue to solicit the books so that no one got wise to the idea. When the characters died, the book would just end. Everyone thought that was just the neatest idea because no one has ever done that before."

Interestingly, *UltraForce* #1 will not have crossover characters, but rather crossover creators. Each of the founding Ultraverse writers (Mike W. Barr, Steve Englehart, Steve Gerber, James Hudnall, Gerard Jones, James Robinson and Strazewski) will each contribute a single page to the Ultraverse story that features their title character's reactions to the formation of the UltraForce.

UltraForce #1 starts in August as a monthly title written by Gerard Jones, penciled by George Perez and inked by Al Vey. Some of the groundwork for the new series was laid in *UltraForce* #0-A and #0-B, which were packaged with *Wizard* #35 and #36. The two-part story set the theme for the debut of *UltraForce* #1. It chronicled the efforts of Prime, Hardcase and Ghoul to form UltraForce and how they recruited other Ultraverse heroes to join.

The Rafferty Saga

August also begins "The Rafferty Saga", a 13-part crossover through seven Ultraverse titles. The lengthy story arc plays out primarily in *Firearm*, but bleeds into *Prime*, *Warstrike*, *Freex*, *The Night Man* and *Sludge*. It ends February 1995.

Rafferty is an Ultra-hating assassin, who ultimately murders a member of Freex. His attempt to destroy all Ultras begins in *Firearm* #12 when he meets Alec Swan (a.k.a. Firearm). Like Firearm, Rafferty is a non-ultra.

"I've been doing single-issue stories in Firearm for a while now, and I really

wanted something more epic in scope," explained Firearm writer James Robinson. "For that I needed a truly epic villain and I have created one in Rafferty."

Robinson wasted no time initiating the reader to the wicked Rafferty who kills nine Ultras in the series prologue. Interestingly, Rafferty was created by Howard Chaykin, who also designed *Firearm*.

"The Rafferty Saga" comes hot on the trail of the recent flurry of merchandising activity surrounding the Firearm character. Malibu recently released the Firearm video package and has announced the upcoming release of the new video game.

According to Mason, Malibu is also trying to sell Firearm as both a half hour series and as a feature length film. "We are courting a specific network," said Mason. "Actually they are courting us."

Since their inception in 1986, Malibu has spawned a number of important projects, most notably giving Image Comics their first big break.

Image is, of course, no longer part of Malibu, nor is Adventure, Eternity, Genesis or Platinum Edition. Malibu's only imprints include the Ultraverse, Bravura and Rock-It Comix.

The Ultraverse was cleverly created, allowing for new heroes and villains to pop up with relatively painless editorial manipulation.

The collective experiences of the Ultraverse "Founding Fathers" gave the requisite insight to design the cohesive universe.

Rather than haphazard developments, characters like Firearm and Prime are inextricably tied to characters like Night Man and Prototype.

"What goes on within the characters is more important than the powers they have," said UltraForce artist George Perez. "That's one of Malibu's building blocks."

Only Rune seems to have been sheltered from the Ultraverse's summer crossover mania. "I will give away a secret now," said Mason. "When Prime and Mantra appear [in *Rune* #6], then you will see much more Ultraverse interaction."

Interestingly, the announcement of the Ultraverse was supported by a campaign boasting of the mysterious Alderson Disk. Malibu will not release much information regarding the Disk. "A story arc that's coming up in January of next year focuses around the disk world," said Mason. "The piece revealed in *Break Thru* is only a tiny portion of what's there. The rest of it we do not want to reveal until it happens."

The Ultraverse serves as a linchpin for the ambitions of the burgeoning Malibu. The company currently produces home videos, video games, computer software and trading cards to support their comic book titles.

In addition, Malibu has gone on-line with CompuServe allowing fans to get sneak previews of upcoming artwork.

"I think what you're looking at is just a universe that's no longer in an embryo state, it's more in an infant stage," said Malibu editor Roland Mann of the Ultraverse.

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AUGUST

Aug 1: NJ, Hasbrouck Heights. Comic Book Show. VFW Hall, off Rt. 17 South behind the Ground Round restaurant. (50 tables) 5–9:30 **A:**Free Don Bellott (201)429–8817

Aug 1: NJ, Montvale. Montvale Collectible Card and Comic Show. Montvale Ramada Inn, 100 Chestnut Ridge Rd. (35 tables) 5–10 **A:**$2 Robert Contino (201)342-8980.

Aug 2: NJ, Hazlet. Comic Book and Card Show. Union Point Inn, Rt. 35 South (GSP Exit 117). (20 tables) 5-9:30 **A:**$1 Sallie and Ron Fridkis (908)583–7915

Aug 3: CA, Riverside. The Main Event. 91 Fwy. Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:**Free Don Hughes (909)780–4555.

Aug 3: NJ, Metuchen. Metuchen Monthly Wednesday Night Sports Card and Comic Show. The Pavilion (Elks Lodge), Rt. 27, 2 miles south of GSP Exit 131. (25-30 tables) 6:30-10 **A:**$1 Sallie and Ron Fridkis (908)583-7915.

Aug 4: OH, Mentor. Comic Books, Non-Sports Cards, Baseball cards, and Racing Collectibles Show. Travelodge Hotel, 7701 Reynolds Rd. 6-10 **A:**$1 Irene Pike (216)255-2606.

Aug 4: RI, Providence. Pro–Con Sports Card and Comic Book Show. Holiday Inn, Rte. 6, Providence. 10–4 **A:**$1.50 Bob Anatone (401)728–2420.

Aug 4–7: NH, Salem. Card and Comic Book Show. Old Rockingham Mall, Rt. 28 (Mass border) Mall hours. **A:**Free Bill Gouvaiaris (617)324–5764.

Aug 5: CA, Hemet. The Main Event. Quality Inn, 800 W. Florida (Hwy. 74). (15 tables) 9–4 **A:**Free Don Hughes (909)780–4555.

Aug 5: CT, Milford. Baseball Card and Comic Book Show. Ramada Inn, K of C Hall, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 6-10 **A:**$1 Aurelia Weiss (203)874-3545.

Aug 5: NY, Brooklyn. Brooklyn's Friday Night Show of Sports Cards, Comics, Toys and Collectibles. Comic Relief Hall, 5601 Avenue N at East 56th St.. (30 tables) 6-10 **A:**Free Scotty O'Donnell (718)251-2075

Aug 5-7: TN, Nashville. Comic Card and Collectibles Show. Hickory Hollow Mall, I-24 and Bell Rd. (65 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 6: CA, Pasadena. The Pasadena Card, Comic and Collectibles Show. The Pasadena Center, 300 East Green Street. (35 tables) 10-5 **A:**Free Donna Arnott (818)247-9775.

Aug 6: FL, Hollywood. The Sports Arena Comic, Card and Memorabilia Show. The Hollywood Mall, 3251 Hollywood Blvd. (100 tables) 10-4 **A:**Free Mandy Segel or Ron Tannebaum (305)753–6325.

Aug 6: IL, Moline. B & L Sports Card and Comic Show. American Legion, 2425 15th St. (36 tables) 10-4 **A:**$1 Bob and Linda Lake (309)788-8097.

Aug 6: MI, Midland. Comic Book and Sports Card Show. Ramada Inn, 1815 Saginaw Rd. (25 tables) 10-5 **A:**Free Jim Knarr (517)631-4976.

Aug 6: NC, Burlington. Cardboard Hero's Comics and Sports Card Show. Ramada Inn, 2703 Ramada Rd. I-85 exit 145 off I-85. (38 tables) 9-4. **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Aug 6-7: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. 91 Fwy., Exit McKinley, Right on McKinley, Left on Sampson. (40 tables) 10-5 **A:**Free Don Hughes (909)780-4555.

Aug 6-7: GA, Dalton. Card, Comic, Coin and Collectibles Show. Walnut Square Mall, Walnut Ave. (38 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 6-7: IL, Oak Lawn. 4th Annual Family Days Comic and Card show. Pavilion, 9401 Oak Park Ave. (200 tables) 9-7 **A:**$1 John Leary (708)423-1758.

Aug 6-7: KY, Elizabethtown. Card, Comic, Coin and Collectibles Show. Towne Mall. (35 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 6-7: NJ, South Plainfield. World of Cards & Comics Convention. Elks Lodge Hall, Shelton Rd. Sat 10-9:30, Sun 11-5 **A:**Free Tony (908)968-3886.

Aug 6-7: VA, Virginia Beach. Comics, Sports Cards, Racing, and Sci-Fi Show. Pembroke Mall, Independence and Virginia Beach Blvds. (110 tables) Sat 10-9, Sun 12:30-5:30 Larry Webster (804)486-5870.

Aug 7: CT, Stratford. CC's Premiere Card and Comic Show. Ramada Inn, Exit 30 off I–95. 9:30–4 **A:**$3 Mike Riccio (203)377–9597

Aug 7: DE, New Castle. RK Promotions Show. Ramada Inn, I-295 exit 5C, 13N. (30 tables) 10-4 **A:**$1 Rob or Karen Gomberg (908)422-7106

Aug 7: FL, Ft. Myers. Baseball Card and Comic Show. Ramada (Airport) Hotel, 12635 Cleveland Ave. (35 tables) 9-5 **A:**Free Margie Henkanen (813)574-7731.

Aug 7: FL, Miami. Mismi Comic Book Convention. Crown Sterling Suites Miami International Airport. 7 **A:**$3 Great Eastern Conventions (908)778-6845.

Aug 7: IN, Hammond. Comic Book and Sports Card Show. American Inn, 4000 Calumet Ave. (40 tables) 10–3 **A:**$1 Joe J. Jurek (219)659–4947.

Aug 7: MA, Boston. Boston Comic Book Convention. 57 Park Plaza Hotel, 200 Stuart St. 10-5 **A:**$3 Great Eastern Conventions (908)778-6845.

Aug 7: MD, Timonium. Clandestine Comic Book Show. Timonium Holiday Inn, I-83 to Exit 16 East, right at the light. 11-4 **A:**$1 (410)252-4324.

Aug 7: MI, Royal Oak. Encore-Con Comic Book Show. American Legion hall, 1815 Rochester Rd. (45 tables) 10-4 **A:**$2 Michael Goldman (313)350-2655.

Aug 7: MI, Saginaw. Comic Book and Sports Card Show. Sheraton Inn, I675 and Tittabawassee Rd. (25 tables) 10-3 **A:**Free Jim Knarr (517)631-4976.

Aug 7: NC, Durham. Cardboard Hero's Comics and Sports Card Show. Holiday Inn-West, 3600 Hillsborough Rd. (36 tables) 9-4 **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Aug 7: NJ, Hazlet. Collectors Showcase Baseball Card and Comic Book Show. Ramada Inn, 2870 Rt. 35. (50 tables) 9:30-3:30 **A:**$2 Sandy Grecco (908)291-1632.

Aug 7: NJ, Livingston. Sports Card and Comics Show. Livingston Holiday Inn. (45 tables) 9:30-4:30 **A:**Free Rocco Slino (201)533-0325.

Aug 7: NY, Brooklyn. Big Sunday Show. Our Lady of Angels, 74th St. btw. 3rd and 4th, Exit 2 off Belt Pkwy. (50 tables) 10-5 **A:**Free Billy Faustrer (718)836-9394.

Aug 7: NY, Brooklyn. Brooklyn's Sunday Show of Sports Cards, Comic Books, Toys and Collectibles. Temple Hillel, Ralph Ave. and Ave. L. (50 tables) 10–5 **A:**Free Scotty O'Donnell (718)251–2075.

Aug 7: NY, East Meadow LI. LI Monthly Comic Book and Baseball Card Show. Coliseum Motor Inn, 1650 Hempstead Tpke. 10-4 Starwind Comics (716)672-2913.

Aug 7: NY, Hicksville. Hicksville Monthly Comic Book and Card Show. Jerusalem Ave, Corner of Maglie Dr. (32 tables) 10-4 **A:**$1 Joel Kirsch (516)799-6413

Aug 7: NY, Saratoga Springs. St. Clement's Monthly Baseball Card and Comic Book Show. St. Clement's School Gym, 231 Lake Ave. (30 tables) 1-5 **A:**$1 Rocky Rosato (518)584-1429.

Aug 7: OH, Mansfield. Mid–Ohio–MINI–Con. Comfort Inn North, Trimble Rd. at Rt.30. (30 tables) 10-4 **A:**$1.50 Roger Price (419)526–0438.

Aug 7: VA, Fredericksburg. Cardboard Hero's Comic and Sports Card Show. Holiday Inn, 564 Warrentown Rd., Exit 133 off I-95. (30 tables) 9-4 **A:**$2 Buddy or Beverly Carter (804)231-1969.

Aug 7: VA, Springfield. Sports Card and Comic Show. Springfield Hilton, 6550 Loisdale Rd., I-95 Exit 169. (40 tables) 10-4 **A:**Free Carl or Mary May (804)320-0136.

Aug 9: NY, Brooklyn. Brooklyn's Tuesday Night Show. King's Highway Jewish Center, 1202 Ave. P and East 12th St. (40 tables) 6-10 **A:**Free Scotty O'Donnell (718)251-2075.

Aug 10: CA, Riverside. The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:**Free Don Hughes (909)780–4555.

Aug 11: CA, Victorville. The Main Event. Green Tree Inn, 15 to Palm Dale Exit, Palm Dale to Green Tree Blvd., right on Green Tree Blvd. (next to 15 Fwy.). (15 tables) 5-10 **A:**Free Don Hughes (909)780-4555.

Aug 11: NY, Deer Park. Comic book Show. Sons of Italy, 2075 Deer Park Ave. 6-10 **A:**Free. Paul (516)289-7398

Aug 11: NY, Forest Hills Queens. Card and Comic Book Show. American Legion Post 1424, 107-11 Metropolitan Ave. Don Baldi (718)277-5161.

Aug 12: CA, Moreno Valley. The Main Event. Best Western, Image Suite, Rt. 60 to Perris Blvd., Perris Blvd. to Elder, Left on Elder (at end). (20 tables) 5-10 **A:**Free Don Hughes (909)780-4555

Aug 12: NY, Brooklyn. Brooklyn's Friday Night Show. St. Dominicks Church, 20th Ave. and Bayridge Pkwy. (75th St.). (50 tables) 6–10 **A:**Free Scotty O'Donnell (718)251–2075.

Aug 12-13: NJ, North Paramus. Sports World Collectible Card and Comic Show. Sportsworld, 200 Rte. 17. (95 tables) Fri 5-10, Sat 10-5 **A:**Free Rob Contino (201)342-8980.

Aug 12-14: WV, Martinsburg. Comic, Racing and Card Show. Martinsburg Mall, 311 Rocky Lane. (75 tables) Fri.-Sat. 10-9, Sun. 12-5:30 **A:**Free Tom (800)918-0996.

Aug 13: CA, North Hollywood. Valley Comics, Cards and Collectibles Show. Beverly Garland Hotel, 4222 Vineland Ave. (25 tables) 10-5 **A:**$1 Donna Arnott (818)247-9775.

Aug 13: CT, Naugatuck. Baseball Card and Comic Book Show. Elk's Lodge 987, Rubber Ave. 9-3 **A:**Free Thomas Bryk (203)723-9289.

Aug 13: NY, Astoria. Astoria's #1 Baseball Card and Comic Show. Knights of Columbus, 42–10 31st Ave. 10–5 (516)796–8338.

Aug 13: NY, Floral Park, L.I. Comic and Baseball Card Show's Parish Hall, 309 Jericho Tpke. 9:30–4 **A:**$1 Ken Blitz (516)248–6446

Aug 13: NY, Hauppauge. King of Commons Baseball Card and Comic Book Show. Marriott Wind Watch Hotel, 1717 Vets Hwy (45 tables) 10-4 **A:**$1 Vince Rizzo (516)689-8138.

Aug 13-14: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. 91 Fwy., Exit McKinley, Right on McKinley, Left on Sampson. (40 tables) 10-5 **A:**Free Don Hughes (909)780-4555.

Aug 13-14: FL, Naples. Baseball Card, Comic Book and Memorabilia Show. Coastland Center Mall, 1900 N. Tamiami Tr. (75 tables) Sat. 10-9, Sun. 11-5 **A:**Free Margie Honkanen (813)574-7731.

Aug 13-14: MO, Cape Girardeau. Card, Comic and Collectibles Show. West Park Mall. (60 tables) Mall hours **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 13-14: NJ, Somerset. Somerset Comic Book, Sports Card and Collectibles Weekend. Ramada Inn Somerset, Weston Canal Rd at I-287 Exit 7. (70 tables) 10-5 **A:**$2/day Sallie and Ron Fridkis (908)583-7915.

Aug 13-14: PA, Bensalem. Sports Card and Comic book Show. Holiday Inn (Old), 3499 Street Rd. 10-5 **A:**Free Greg Petrino (215)968-8677

Aug 13-14: TN, McMinnville. Card, Comic and Collectibles Show. Three Star Mall, Sparta St. (90 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 14: CT, Danbury. Danbury Sports Card and Comic Spectacular I. Danbury Hilton Towers, Exit 2 off I-84. (57 tables) 10-4 **A:**$2 Donald Mills (203)746-2755.

Aug 14: CT, Milford. Baseball Card and Comic Book Mania. K of C, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 9:30-3:30 **A:**$2 Aurelia Wacks (203)874-3545.

Aug 14: IL, Chicago. Chicago Comic Book Convention. Hyatt Regency Woodfield, 1800 E. Golf Rd. 10-4 **A:**$3.25 Great Eastern Conventions (908)778-6845.

Aug 14: NJ, Flemington. Comic Book and Toy Show. Rt. 31, across

Please note: all show information must be received at least three months in advance.

from fairgrounds. (39 tables) 10–4 **A:**Free Ken Wisnefski (908)479–6603.

Aug 14: NJ, Fort Lee. Comic Book and Baseball Card Show. Fort Lee Hilton, 2117 Rt. 4 Eastbound. 10–4 **A:**$2 Harvey Levine (201)387–1999.

Aug 14: NJ, Montvale. Montvale Collectible Card and Comic Show. Montvale Ramada Inn, 100 Chestnut Ridge Rd. (48 tables) 9:30-4 **A:**$2 Rob Contino (201)342-8980.

Aug 14: NJ, Toms River. Collectors Showcase Baseball Card and Comic Book Show. Elks Club, Clifton & Washington Ave. (GSP exit 82 to Hwy 37, East 1.5 miles) (40 tables) 9–3 **A:**$2 Sandy Grecco (908)291-1632.

Aug 14: NY, Brooklyn. Brooklyn's Sunday Show of Sports Cards, Comic Books, Toys and Collectibles. Temple Hillel, Ralph Ave. and Ave. L. (50 tables) 10–5 **A:**Free Scotty O'Donnell (718)251–2075.

Aug 14: NY, New York. New York Comic Book Convention. Roosevelt Hotel, 45th and Madison Ave. 10-6 **A:**$3.25 Great Eastern Conventions (908)778-6845.

Aug 14: NY, Ronkonkoma. Island Nostalgia All Card and Comic Book Show. Mac Arthur Airport Holiday Inn, 3845 Vets. Memorial Hwy. 10-4 **A:**$1 Dennis (516)724-7422.

Aug 14: NY, Williston Park. Baseball Card and Comic Show Monthly. American Legion Hall (lower level), 130 Willis Ave. 10-4 **A:**$1 Paul (516)289-7398.

Aug 14: RI, Providence. Pre–Con Holiday Jewels Ave. (At I–95). (60 tables) 10–4 **A:** $1.50 Bob Anatone (401)728–8577.

Aug 14: VA, Alexandria. Cardboard Heroes Comic and Sports Card Show. Quality Inn, 6461 Edsall Rd., Exit 2-A off I-395. (27 tables) 9-4 **A:**$2 Buddy or Beverly Carter (804)231-1969.

Aug 14: WV, Parkersburg. Parkersburg-Marietta Comic Book Convention. Holiday Inn, I–77 at Exit 176 (Rt. 50). (40 tables) 10-4 **A:**$2 Jeff Harper (216)499-6056.

Aug 17: CT, Stratford. The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:**Free Don Hughes (909)780–4555.

Aug 17: NJ, Saddle Brook. Auction: Sports Cards, Memorabilia, Collectibles & Comics. Howard Johnsons, 129 Pehle Ave., off Exit 159 Parkway or Exit 62 for I–80. (400+ lots) 6:45–7:45 **A:**Free Ike(201)796–7091.

Aug 18: NJ, East Brunswick. Mid State Monthly Thursday Night Sports Card and Comic Show. Mid State Bowl, Mid State Mall, Rt. 18 North, 1.5 miles south of Exit 9 Exit 9. (20-25 tables) 5-9:30 **A:**$1 Sallie and Ron Fridkis (908)583-7915.

Aug 18: NY, Farmingdale. Thursday Night Comic Book and Sports Card Show. The Fun Zone at Nathan's Restaurant, 229 Rt. 110 (just north of Southern State Pkwy.). (27 tables) 6-10 **A:**Free Marty Margulis (516)795-4628.

Aug 18: RI, Woonsocket. Sports Card and Comic Book Show. Elks Hall, 380 Social St. 6-10 **A:**$1 Bill Bryda (401)765-0934.

Aug 18–21: MA, Chicopee. Card and Comic Book Show. Fairfield Mall, Exit 5 Mass Pike and Rt. 33. Mall hours. **A:**Mass Bill Gouvalaris (617)324–5764.

Aug 19: CA, Hemet. The Main Event. Quality Inn, 800 W. Florida (Hwy. 74). (15 tables) 5-10 **A:**Free Don Hughes (909)780-4555.

Aug 19: CT, Stratford. CT's Premiere Card and Comic Show. Samuel Inn, Exit 30 off I–95. 6–10 **A:**Free Mike Riccio (203)377–9567.

Aug 19: NY, Brooklyn. Brooklyn's Friday Night Show. St. Dominicks Church, 20th Ave. and Bayridge Pkwy. (75th St.). (50 tables) 6–10 **A:**Free Scotty O'Donnell (718)251–2075.

Aug 19: OH, Eastlake. Comic Book and Card Show. The Eastlake Community Center, 600 E. 349th. 6-10 **A:**$.50 Louis Formick (216)354-3524.

Aug 19: RI, Woonsocket. B & F Sports Cards. Elks Hall, 380 Social St. 6–10 **A:**$1 Bill Bryda (401)765–0934.

Aug 19-21: VA, Newport News. Comic, Racing and Card Show. Patrick Henry Mall, Jefferson Ave. (75 tables) Fri–Sat. 10-9, Sun. 12-5:30. **A:**Free (609)918-0996.

Aug 20: CA, Pasadena. Pasadena Card, Comic and Collectibles Show. The Pasadena center, 300 East Green Street. (35 tables) 10-5 **A:**Free Donna Arnott (818)247-9775.

Aug 20: FL, Hollywood. The Sports Arena Comic, Card and Memorabilia Show. The Hollywood Mall, 3251 Hollywood Blvd. (100 tables) 10–9 **A:**Free Mark Siegel or Ron Tannebaum (305)753–6325.

Aug 20: IN, Portage. Comic Book and Sports Card Show. Days Inn, 6161 Melton Rd. (30 tables) 10–3 **A:**$1 Joe J. Jurek (219)659–4947

Aug 20: MD, Silver Spring. Jubilee Comic convention. Armory Place, 925 Wayne Ave. (70 tables) Gayle Huey (301)292-4587.

Aug 20: NC, Raleigh. Cardboard Hero's Comics and Sports Card Show. Days Inn-North, 2805 Highwoods Blvd., Exit 5 off I-440. (30 tables) 9-4 **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Aug 20: NJ, Woodbridge. Comic Book and Card Convention. Sheraton Hotel, 515 Rt. 1 South. (40 tables) 10-4 **A:**$3 Ron Jordan (908)826-0220

Aug 20: NY, Lynbrook. Comic Book Show. St. Mary's K of C, 78 Hempstead Ave. 10-4 **A:**$1 Paul (516)289-7398.

Aug 20: OH, Cincinnati. Jubilee Comic Convention. Holiday Inn, I-275 and U.S. 42, Exit 49. (35 tables) Gayle Huey (301)292-4587

Aug 20: TN, Chattanoga. Comic & Sports Cards. Days Inn, I-75 Hastridge Exit, 1400 W. Macksmith Rd. 9-4 **A:**$1.50 Clay Pogue (615)962-2354.

Aug 20-21: CA, Riverside. The Main Event. 12321 Sampson Ave. Unit R. 91 Fwy., Exit McKinley, Right on McKinley, Left on Sampson. (40 tables) 10-5 **A:**Free Don Hughes (909)780-4555.

Aug 20-21: TN, Tullahoma. Card, Comic and Collectibles Show. Northgate Mall, N. Jackson St. (25 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 21: FL, North Ft. Myers. Baseball Card and Memorabilia Show. Robert E. Lee (Best Western), 13021 North Cleveland Ave. (25 tables) 9-5 **A:**Free Gail Palmer (813)772-0254.

Aug 21: GA, Atlanta. Atlanta Comic Book Convention. Castlegate Hotel and Civic Center, 1750 Commerce Dr. 10-4 **A:**$3.25 Great Eastern Conventions (908)778-6845.

Aug 21: IA, Bettendorf. B & L Sports Card and Comic Show. Holiday Inn, 909 Middle Rd. (25 tables) 10-4 **A:**$1 Bob and Linda Lazar (309)786-8097.

Aug 21: IN, Fort Wayne. Fort Wayne's Premier Card and Comic Show. Ramada Inn, I69, exit 105A, S.R. 14. 10-4 Greg Mayne (219)824-4238.

Aug 21: MA, Woburn. Comic and Card Show. Ramada Hotel, Rxit 35 off Rt. 128. (35 tables) 11-5 **A:**$2 Larry Harrison (617)596-3336.

Aug 21: MO, Springfield. Comic and Sports Card Show. Radisson Inn (formerly the Sheraton), 3333 S Glenstone. 10-4 **A:**$1 Joe Christen (417)889-2014

Aug 21: NC, Fayetteville. Cardboard Hero's Comics and Sports Card Show. Holiday Inn-I-95 at Cross Creek Rd., Exit 49 off I-95. (40 tables) **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Aug 21: NJ, Garfield. Capt. Comics, and Collectibles. Garfield Boys and Girls Club, 490 Midland Ave. Exit 58A Garden State (201)340-2218.

Aug 21: NY, Albany. Albany Comic Book Convention. Holiday Inn, 205 Wolf Rd. 10-4 **A:**$3.25 Great Eastern Conventions (908)778-6845.

Aug 21: NY, Brooklyn. Brooklyn's Sunday Show of Sports Cards, Comic Books, Toys and Collectibles. Temple Hillel, Ralph Ave. and Ave. L. (50 tables) 10–5 **A:**Free Scotty O'Donnell (718)251–2075.

Aug 21: NY, Rego Park, Queens. Comic Book and Sports Card Show. Rego Park Jewish Center, 97-30 Queens Blvd. (located between 64th and 65th roads). (35 tables) 10-4 **A:**$1 Marty Margulis (516)795-4628.

Aug 21: OH, Columbus. Jubilee Comic Convention. Holiday Inn East, I-70 and Hamilton Rd. Exit 107. (45 tables) Gayle Huey (301)292-4587

Aug 21: OH, North Canton. Super Sports Card Show. Belden Village Holiday Inn. 4520 Everhard N.W. (40 tables) 10-4 **A:**$1 Jane Bosley (216)875-2230.

Aug 21: PA, Delaware Water Gap. Delaware Water Gap Sports Card and Comic Show. Ramada Inn, Rt. 611 South, I–80 exit 53. (40 tables) 10–4 **A:**Free Janet Van Alstyne (908)813–1117.

Aug 21: TX, San Antonio. Sports Card and Comic Show. Embassy Suites Hotel, I-10 and 410, Behind Malibu Castle. (35 tables) 10-4 **A:**$1 Ralph or A. Willis (210)431-0737.

Aug 21: VA, Virginia Beach. Jubilee Comic Convention Radisson Hotel, 1900 Pavilion Dr. (25 tables) Gayle Huey (301)292-4587.

Aug 21: WA, Tacoma. Northwest Card gnd Comic Show. Taha Bingo Hall, Spanaway. 16511 165th Pacific Ave. (30 tables) 10-5 **A:**$.50 **or can of food** Ara Putz (206)535-2992.

Aug 21: WV, Fairmont. Fairmont Comic Con. Holiday Inn, 930 E. Grafton Rd., I-79 at Exit 137 (Rt. 310) (24 tables) 10-4 **A:**$2 jeff Harper (216)499-6056.

Aug 23: NY, Brooklyn. Brooklyn's Tuesday Night Show. King's Highway Jewish Center, 1202 Ave. P and East 12th St. (40 tables) 6-10 **A:**Free Scotty O'Donnell (718)251-2075.

Aug 24: CA, Riverside. The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:**Free Don Hughes (909)780–4555.

Aug 24: NY, Brooklyn. Wednesday Night Comic Book and Sports Card Show. Temple Shaare Emeth, 6610 Farragut Rd. (at Ralph Ave.). (30 tables) 6-10 **A:**Free Marty Margulis (516)795-4628.

Aug 25: CA, Victorville. The Main Event. Green Tree Inn, 15 to Palm Dale Exit, Palm Dale to Green Tree Blvd., right on Green Tree Blvd. (next to I5 Fwy.). (15 tables) 5-10 **A:**Free Don Hughes (909)780-4555.

Aug 25: NY, Oceanside. Monthly Comic Book Show. Sons of Italy, 3015 Long Beach Rd. 6-10 **A:**Free Paul (516)289-7398.

Aug 25–28: MA, Billerica. Card and Comic Book Show. Billerica Mall, Rt. 3 to Exit 27 to Rt. 3A, 460 Boston Rd. **A:**Free Bill Gouvalaris Bill Gouvalaris (617)324–5764.

Aug 26: CA, Moreno Valley. The Main Event. Best Western, Image Suite, Rt. 60 to Perris Blvd., Perris Blvd. to Elder, Left on Elder (at end). (20 tables) 5-10 **A:**Free Don Hughes (909)780-4555.

Aug 26: CA, Palmdale. DMD Comic and Card Show. Ramada Inn, 3067 West Palmdale Blvd. (45 tables) 4-10 **A:**$1.50 David Trestrail (805)723-6892.

Aug 26: MA, Foxboro. The Original Baseball Card Collectors' Show' Demetris Convention Center and Sports Bar, 2 Washington St. (55 tables) 5:30-9 **A:**$1 Steve Lacasse (508)699-6243.

Aug 26: NY, Brooklyn. Brooklyn's Friday Night Show. St. Dominicks Church, 20th Ave. and Bayridge Pkwy. (75th St.). (50 tables) 6–10 **A:**Free Scotty O'Donnell (718)251–2075.

Aug 27: CA, Pasadena. The Pasadena Card, Comic and Collectibles Show. The Pasadena Center, 300 East Green St. (35 tables) 10-5 **A:**Free Donna Arnott (818)247-9775.

Aug 27: FL, Gainesville. Jubilee Comic Convention. Holiday Inn University Center, 1250 W. University Ave. (40 tables) Gayle Huey (301)292-4587.

Aug 27: FL, Pinellas Park. Young Adults In Leadership. 5501 62nd Ave. N. (25 tables) 9-5 **A:**Free Andree Ryan (813)525-6608.

Aug 27: MI, Ann Arbor. Ann Arbor Comic Con. Domino's Farms, Fairie Blvd. Lobby M, Rt. U.S. 23 and Plymouth Rd. (90 tables) 10-5 **A:**$2 Joe Makled, PO Box 15345, Ann Arbor MI 48106.

Aug 27: NC, Charlotte. Cardboard Hero's Comic and Sports Card Show. Holiday Inn-Airport, 2707 Little rock Rd., Exit off I-85. (50 tables) 9-4 **A:**$2 Buddy or Beverly Carter (804)231-1969.

Aug 26-27: NJ, North Paramus. Sports World Collectible Card and

Comic Show. Sportsworld, 200 Rte 17. (55 tables) Fri 5-10, Sat 10-5 **A:**Free Rob Contino (201)342-8980.

Aug 26-28: GA, Columbus. Card, Comic and Collectibles Show. Peachtree Mall. (60 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 26-28: PA, York. Comic and Racing Show. West Manchester Mall, 1800 Loucks Rd. (80 tables) Sat. 10-9, Sun. 12-5:30. **A:**Free Tom (800)918-0996.

Aug 27-28: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. 91 Fwy., Exit McKinley, Right on McKinley, Left on Sampson. (40 tables) 10-5 **A:**Free Don Hughes (909)780-4555.

Aug 27-28: FL, Coral Springs. The Sports Arena Cards, Card and Memorabilia Show. The Coral Square Mall, 9307 W. Atlantic Blvd. (70 tables) Sat. 10-4, Sun. 12-6 **A:**Free Mark Siegel or Ron Tannebaum (305)753-6325.

Aug 27-28: FL, Pensacola. Collectorama '94. Pensacola Civic Center, 201 East Gregory St. (50 tables) 10-5 **A:**$1 Arthur Nutt (904)476-0360.

Aug 27-28: FL, Sarasota. Baseball Card and Comic Book Show. Gulf Gate Mall, 600 Gulf Gate Mall. (70 tables) Sat. 10-9, Sun 12-5 **A:**Free Marge Honkanen (813)574-7731

Aug 27-28: MI, Roseville. Sports Card and Comic Show. Roseville Plaza, at 12 Mile and gratiot. (70 tables) Sat-Sun 9-5. Sat. 14 **A:**Free Rick Behar (810)549-2377.

Aug 27-28: NY, Uniondale. Long Island Card and Comic Expo. Nassau Coliseum. (200 tables) Sat. 10-6, Sun. 10-5. **A:**$6 Charles Spitalnic (516)226-0391.

Aug 27-28: TN, Clarksville. Card, Comic and Collectibles Show. Govenor's Square Mall, I-24 Exit 4. (40 tables) Mall hours. **A:**Free Bases Loaded Promotions (615)939-3063.

Aug 27-28: TN, Knoxville. Comic & Sports Cards. Ramada Inn, Exit 378 Cedar Bluff. 1 block from I-40&75. 11-5 **A:**$1.50 Clay Pogue (615)982-2354

Aug 28: CT, Danbury. Danbury Sports Card and Comic Spectacular II. Ethan Allen Inn, Exit 4 off I-84. (50 tables) 10-4 **A:**$2 Donald Ellis (203)746-7531

Aug 28: CT, East Hartford. Connecticut Comic Book Convention. East Hartford Elks Lodge, 148 Roberts St., Exit 58 from I-84. (35 tables) 11 5 **A:**$1 Hal Kinney (203)999-1209.

Aug 28: CT, Milford. Sports Card Show. K of C Hall, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). (40 tables) 9:30-3:30 **A:**$1 Bill Walsh (203)878-4101.

Aug 28: FL, Jacksonville. Jubilee Comic Convention. Holiday Inn Baymeadows, Exit 100 off I-95. (45 tables) Gayle Huey (301)292-4587.

Aug 28: IL, Orland Park. Orland Park Card and Comic Show. Civic Center, one block west of LaGrange Rd. at 147th St. (60 tables) 9-3 **A:**$1 John Leary (708)423-1758.

Aug 28: IN, Michigan City. Comic Book and Sports Card Show. American Legion Franklin Miller Post #37, 756 East US Highway 20. (40 tables) 10-3 **A:**Free Joe J. Jurek (219)659-4947.+

Aug 28: MN, Minneapolis. Minneapolis Comic Book Convention. Marriot Bloomington, I-494 at Cedar Ave. 10-4 **A:**$3 Great Eastern Conventions (908)778-6845.

Aug 28: NC, Greenville. Cardboard Hero's Comic and Sports Card Show. Ramada Inn, 203 SW Greenville Blvd., 264 Bypass. (40 tables) 9-4 **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Aug 28: NJ, Fairfield. Comic Book Show. Ramada Inn, Rt. 46 West. (36 tables) 10-4 **A:**Free Ed Hart (201)226-6469.

Aug 28: NJ, Fort Lee. Comic Book and Baseball Card Show. Fort Lee Hilton, 2117 Rt. 4 Eastbound 10-4 **A:**$2 Harvey Levine (201)387-1999

Aug 28: NY, Brooklyn. Brooklyn's Sunday Show of Sports Cards, Comic Books, Toys and Collectibles. Temple Hillel, Ralph Ave. and Ave. L. (50 tables) 10-5 **A:**Free Scotty O'Donnell (718)251-2075.

Aug 28: NY, Farmingdale. Comics, Sports & Non-Sports. Masonic Temple, 34 Hempstead Tpke, Rte 24. 10-4 **A:**Free Stanley (516)242-2266

Aug 28: NY, Massapequa. Massapequa Monthly Card and Comic Show. Massapequa Elks Lodge, 2162 Veterans Blvd. (40 tables) 10-4 **A:**$1 Joel or Debra Kirsch (516)799-6412.

Aug 28: PA, York. Jubilee Comic Convention. Holiday Inn, I-83, Exit 9, Rt. 30, 334 Arsenal Rd. (30 tables) Gayle Huey (301)292-4587.

Aug 28: VA, Tysons Corner. Washington D.C. Comic Book Convention. 8028 Leesberg Pike. 10-4 **A:**$3.25 Great Eastern Conventions (908)778-6845.

Aug 30: NY, Brooklyn. Brooklyn's Tuesday Night Show. King's Highway Jewish Center, 1202 Ave. P and East 12th St. (50 tables) 6-10 **A:**Free Scotty O'Donnell (718)251-2075.

Aug 31: CA, Riverside. The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:**Free Don Hughes (909)780-4555.

Aug 31: NJ, Hazlet. Collectors Showcase Baseball Card and Comic Book Show. Raceway Mall, 2870 Rt. 35 (GSP exit 117 to Rte. 35, South 2 miles) (40 tables) 5-9:30 **A:**$2 Sandy Greco (908)291-1632.

SEPTEMBER

Sept 1: GH, Mentor. Comic Books, Non-Sportscards, Sportscards, and Racing Collectibles Show. Travelodge Hotel, 7701 Reynolds Rd. 6-10 **A:**$1 Irene Pike (216)255-2606.

Sept 2: CT, Milford. Baseball Card and Comic Book Mania. K of C Hall, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 6-10 **A:**$1 Aurelia Wacks (203)874-3545.

Sept 2: NY, Brooklyn. Brooklyn's Friday Night Show of Sports Cards, Comics, Toys and Collectibles. American Legion Hall, 5601 Avenue N at East 56th St. (30 tables) 6-10 **A:**Free Scotty O'Donnell (718)251-2075.

Sept 3: FL, Hollywood. The Sports Arena Comic, Card and Memorabilia Show. The Hollywood Mall, 3251 Hollywood Blvd. (100 tables) 10-9 **A:**Free Mark Siegel or Ron Tannebaum (305)753-6325.

Sept 3: IL, Moline. B&L Sports Card and Comic Show. Twin Tower Hall, 3031 7th St., next to Elks Club. (40 tables) 10-4 **A:**$1 Bob and Linda Lake (309)786-8097.

Sept 3: IN, Fort Wayne. Jubilee Comic Convention. Holiday Inn NW, Coliseum blvd. off I-69 Exit 109A. (40 tables) Gayle Huey (301)292-4587.

Sept 3: VA, Alexandria. Cardboard Hero's Comic and Sports Card Show. Quality Inn, 6461 Edsall Rd., Exit 2-A off I-395. (37 tables) 9-4 **A:**$2 Buddy or Beverly Carter (804)231-1969.

Sept 4: CT, Riverside. The Main Event, 12321 Sampson Ave., Unit R. 91 Fwy., Exit McKinley, Left on Sampson. (40 tables) 10-5 **A:**Free Don Hughes (909)780-4555.

Sept 3-4: CT, Stratford. CT's Premiere Card and Comic Show. Ramada Inn, Exit 30 off I--95. 9:30--4 **A:**$3 Mike Riccio (203)377-9567.

Sept 4: IL, Oak Lawn. Oak Lawn Comic and Card Show. Fatima K of C, 5830 W. 95st St. (33 tables) 9-3 **A:**$1 John Leary (708)423-1758.

Sept 4: IN, Indianapolis. Jubilee Comic Convention. Holiday Inn East, 6990 East 21st St., off I-70. (40 tables) Gayle Huey (301)292-4587.

Sept 4: NC, Durham. Cardboard Hero's Comic and Sports Card Show Holiday Inn-West, 3460 Hillsborough Rd. (36 tables) 9-4 **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Sept 4: NJ, Tintos Falls. Comic, Card and Toy Convention. Holiday Inn, 700 Hope Rd., Pkwy. exit 105 off Rt. 36. 9:30-4:30 **A:**$2 Dan Campbell (908)531-9281

Sept 4: NY, East Meadow LI. LI Monthly Comic Book and Baseball Card Show. Colosseum Motor Inn, 1650 Hempstead Tpke. (30 tables) Barwood Comics (718)672-2913.

Sept 4: NY, Hicksville. Hicksville Monthly Comic Book and Card Show. Jerusalem Ave. Corner of Maglie Dr. (32 tables) 10-4 **A:**$1 Joel Kirsch (516)799-6412.

Sept 4: NY, Saratoga Springs. St. Clement's Monthly Baseball Card and Comic Book Show. St. Clement's School Gym, 231 Lake Ave. (50 tables) 1-5 **A:**$1 Rocky Rosato (518)584-1429.

Sept 4: VA, Fredericksburg. Cardboard Hero's Comic and Sports Card Show. Holiday Inn, 564 Warrentown Rd., Exit 133 off I-95. (30 tables) 9-4 **A:**$2 Buddy or Beverly Carter (804)231-1969.

Sept 4-5: DE, New Castle. RK Promotions Show. Ramada Inn, I-295 and Rt. 13N. (30 tables) 10-4 **A:**$1 Don or Karen Gonberg (908)422-7106

Sept 6: NJ, Montvale. Montvale Collectible Card and Comic Show. Montvale Ramada Inn, 100 Chestnut Ridge Rd (35 tables) 5-10 **A:**$2 Robert Contino (201)342-8980

Sept 7: CA, Riverside. The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:**Free Don Hughes (909)780--4555.

Sept 8: NY, Deer Park. Comic Book Show. Sons of Italy-Constantino Brumidi Lodge. 2075 Deer Park Ave. 6-10 **A:**Free Paul (516)289-7398.

Sept 8: NY, Forest Hills Queens. Card and Comic Book Show. American Legion Post 1424, 107-15 Metropolitan Ave. Don Baldi (718)277-5161.

Sept 9: CA, Moreno Valley. The Main Event. Best Western, Image Suite, Rt. 60 to Perris Blvd., Perris Blvd. to Elder, Left on Elder (at end) (20 tables) 5-10 **A:**Free Don Hughes (909)780-4555.

Sept 9-10: NJ, North Paramus. Sports World Collectible Card and Comic Show. Sportsworld, 200 Rte. 17. (55 tables) Fri 5-10, Sat 10-5 **A:**Free Rob Contino (201)342-8980

Sept 10: NC, Monroe/Matthews. Baseball Card and Comic Book Show. Elk's Lodge 967, Rubber Ave. 9-2 **A:**Free Thomas Bryk (203)723-9289.

Sept 10: IN, Fort Wayne. Fort Wayne's Premiere Card and Comic Show. Grand Wayne Center, 120 W. Jefferson. 10--4 **A:**$2 Brian Mayne (219)824--9364.

Sept 10: NC, Greensboro. Cardboard Hero's Comic and Sports Card Show. Howard Johnson Plaza Hotel, 415 Swing Rd., Exit 214 off I-40. (40 tables) 9-4 **A:**$1.50 Buddy or Beverly Carter (804)231-1969.

Sept 10: NY, Astoria. Astoria's #1 Baseball Card and Comic Show. Knights of Columbus, 42--10 31st Ave. 10--5 (516)796--8338.

Sept 10: NY, Floral Park, LI. Comics and Cards. St Hedwig's Parish Hall, 309 Jericho Tpk. 9:30--4 **A:**$2 Ken Blitz (516)248--4235.

Sept 10: NY, Hauppauge. King of Commons Baseball Card and Comic Book Show. Knights Wind Watch Hotel, 1717 Motor Pkwy. (45 tables) 10-4 **A:**$1 Vince Rizzo (516)588-8227.

Sept 10: VA, Arlington. Jubilee Comic Convention. Howard Johnson's, 2650 Jefferson Davis Hwy., Rt. 1. (50 tables) Gayle Huey (301)292-4587

Sept 10-11: CA, Riverside. The Main Event. 12321 Sampson Ave., Unit R. 91 Fwy., Exit McKinley, Right on McKinley, Left on Sampson. (40 tables) **A:**Free Don Hughes (909)780-4555

Sept 10--11: NJ, Cherry Hill. Sports Card and Comic Book Show. Cherry Hill National Guard Armory, Rt. 73 and Grove St. (75 tables) 10--5 **A:**Free Greg Petrino (215)968--7277

Sept 10-11: NJ, South Plainfield. World of Cards & Comics Convention. Middlesex Mall, Shelton Rd. Sat 10-9:30, Sun 11-5 **A:**Free Tony (908)968-3886

Sept 10--11: NY, Yorktown Heights. Westchester's Big Mall Show of Sports Cards, Comic Books, Toys and Collectibles. Jefferson Valley Mall, 650 Lee Blvd. (70 tables) Sat. 10-9:30, Sun. 12--6. **A:**Free Scotty O'Donnell (718)241--6477.

Sept 11: CT, Danbury. Danbury Sports Card and Comic Spectacular I. Danbury Hilton Towers, Exit 2 off I-84 (67 tables) 10-4 **A:**$2 Donald Ellis (203)746-7531.

Sept 11: CT, Milford. Baseball Card and Comic Book Mania. K of C, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 9:30-3:30 **A:**$2 Aurelia Wacks (203)874-3545.

Sept 11: IL, Moline. B&L Sports

Please note: all show information must be received at least three months in advance

Card and Comic Show. Highland Park Bowl, 23rd Ave., by Target. (18 tables) 10-4 **A:$1** Bob and Linda Lake (309)786-8097.

Sept 11: MA, Woburn. Comic and Card Show. Ramada Hotel, Exit 35 off Rt. 128. (35 tables) 11-5 **A:$2** Larry Harrison (617)596-3336.

Sept 11; NJ, Flemington. Comic Book and Toy Show. Rt. 31, across from fairgrounds. (39 tables) 10-4 **A:Free** Ken Wisnefski (908)479–6603.

Sept 11; NJ, Fort Lee. Comic Book and Baseball Card Show. Fort Lee Hilton, 2117 Rt. 4 Eastbound. 10–4 **A:$2** Harvey Levine (201)387–1999.

Sept 11; NJ, Livingston. Sports Card and Comic Show. Livingston Holiday Inn. (45 tables) 9:30-4:30 **A:Free** Rocco Slino (201)533-0325.

Sept 11; NJ, Wayne. Wayne Comic Book Convention. Fairfield Ramada Inn, 3/4mile from the Willowbrook Mall. 10-4 **A$2** Great Eastern Conventions (908)778-6845.

Sept 11; NY, Rockville Centre LI. LI Comic Book and Collector's Market Convention. Holiday Inn, 173 Sunrise Hwy. (over 40 dealers) 10-5 **A:Free** Cosmic Comics of Oceanside (516)763-1133.

Sept 11; NY, Ronkonkoma. Island Nostalgia All Card and Comic Book Show. Mac Arthur Airport Holiday Inn, 3845 Vets. Memorial Hwy. 10-4 **A:$1** Dennis (516)724-7422.

Sept 11: OH, Columbus. Eighth Antique & Collectible Toy & Comic, Train & Card Show. Aladdin Shrine Temple, Exit 32 (Morse Rd.), off of I–270. (410 tables) 10–4 **A:$4** Kathy Crispin (412)539–8821.

Sept 11: OH, Columbus. Jubilee Comic Convention. Holiday Inn East, I-70 and Hamilton Rd., Exit 107. (45 tables) Gayle Huey (301)292–4587.

Sept 11: OH, Kent. Kent Crossroads Comic Book Convention. Akron-Kent Holiday Inn, I-76 and Rt. 43. (40 tables) 10-4 **A:$3** Shane Simek (216)837-0150.

Sept 11: PA, Pittsburgh. Pittsburgh Comic Book Convention. Sheraton at Sheraton Square. 10-4 **A:$3** Great Eastern Conventions (908)778-6845.

Sept 11: VA, Alexandria. Cardboard Hero's Comic and Sports Card Show. Quality Inn, 6461 Edsall Rd., Exit 2-A off I-395. (37 tables) 9-4 **A:$2** Buddy or Beverly Carter (804)231-1969.

Sept 11: VA, Richmond. Jubilee Comic Convention. Holiday Inn (Fanny's), 6531 W. Broad St. (27 tables) Gayle Huey (301)292–4587.

Sept 13: NY, Brooklyn. Brooklyn's Tuesday Night Show. King's Highway Jewish Center. 1202 Ave. P and East 12th St. (40 tables) 6-10 **A:Free** Scotty O'Donnell (718)251-2075

Sept 13: NY, Nanuet. Tuesday Night Monthly Card Show. Nanuet Days Inn, 260 W. Rte 59. (40 tables) 5:30-10 **A:Free** Fred Erps (914)627-2613.

Sept 14: CA, Riverside. The Main Event. 91 Fwy, Exit McKinley, Right on Mckinley, left on Sampson. (40 tables) **A:Free** Don Hughes (909)780–4555.

Sept 14; NJ, Saddle Brook. Auction: Sports Cards, Memorabilia, Collectibles & Comics. Howard Johnsons, 129 Pehle Ave., off Exit 159 Parkway or Exit 62 Rt. 80. (400+ lots) 6:45–7:45 **A:Free** Ike(201)796–7091

Sept 14: OH, Akron. Comic Books, Non-Sports Cards, Sportscards, and Racing Collectibles Show. Akron Fairlawn Holiday Inn, 4073 Medina Rd., I77 and Rt. 18. (30 tables) 6-10 **A:$1** Irene Pike (216)255-2606.

Sept 15: RI, Woonsocket. Sports Card and Comic Book Show. Elks Hall, 386 Social St. 6-10 **A:$1** Bill Bryda (401)765-0934.

Sept 15–18: MA, Watertown. Card and Comic Book Show. Watertown Mall, 550 Arsenal St. Mall hours. **A:Free** Bill Gouvalaris (617)324–5764.

Sept 16: CT, Stratford. CT's Premiere Card and Comic Show. Ramad Inn, Exit 30 off I–95 6–10 **A:Free** Mike Riccio (203)377–9567.

Sept 16: NY, Brooklyn. Brooklyn's Friday Night Show of Sports Cards, Comics, Toys and Collectibles. American Legion Hall, 2601 Avenue N at East 26th St. (30 tables) 6-10 **A:Free** Scotty O'Donnell (718)251-2075.

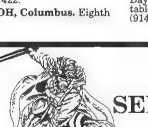
Sept 16: NY, Farmingdale. Friday Night Comic Book and Sports Card Show. Fun Zone at Nathan's Restaurant, 229 Rt. 110, just north of Southern State Pkwy. (27 tables) 6-10 **A:Free** Marty Margulis (516)795-4628.

Sept 17; CT, Milford. Baseball Card and Comic Book Mania. K of C, 625 Bridgeport Ave (Exit 34 off I-95, left on Rt. 1). 9:30-3:30 **A:$2** Aurelio Wacks (203)874-3545.

Sept 17: FL, Hollywood. The Sports Arena Comic, Card and Memorabilia Show. The Hollywood Mall, 3251 Hollywood Blvd. (100 tables) 10–9 **A:Free** Mark Siegel or Ron Tannebaum (305)753–6325.

Please follow these rules for Showdates:

1. Address them to Sandra Fryer.
2. Please indicate which magazine you would like them to appear in (*CVM, C T & V, Triton*)
3. Use this format: date, state, city: name of show, place, number of tables, time, admission price, contact person, phone. Do not send flyers. Info not in this format will not be put in.
4. Type all showdate info
5. Please send all info three months in advance.



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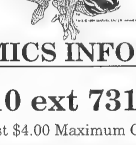

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Who's Responsible For This Stuff Anyhow?

by Gwenn Mercadoocasio

Women have created comics since the time before they were first bound and sold as books and magazines. From funny animal strips to teen comics, from the mainstream to the comic book industry's alternative press, women have actively participated in developing the comics medium and stretching the definition of what comics can be.

Oddly enough, with so many women working in the comics industry, it would seem curious that so few women find comic books appealing.

Most comic book companies count on the same elements to sell their books. Sex sells, violence sells, superheroes sell, impossibly good looking characters of either sex sell, fantasy sells.

For example, Beatriz Henel, co-publisher and co-author of Sanctuary Press', *Xenya* makes appearances in costume as Xenya to promote the book.

"You're going to use everything you can, every cheap trick, to sell your comic," Henel said.

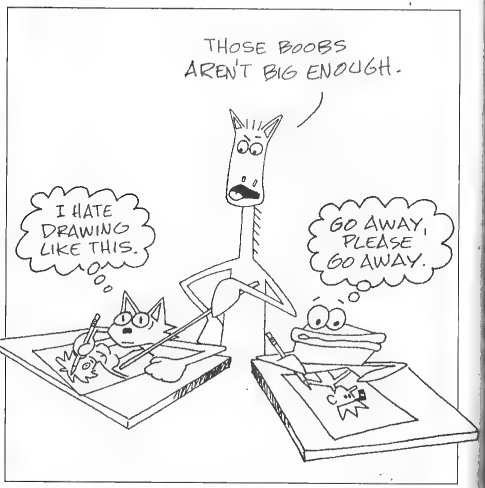
Both men and women rely on the same elements to sell comic books, yet it is not at all those same elements which induce both sexes to buy the comics Though they look for different types of entertainment, men and women are attracted by different elements in the same stories. Men and women do not, on the whole, like the same types of comics.

Karen Berger, executive editor of D.C. Comics' Vertigo line, said that in her career she had noticed that while girls do read comics, the readership is definitely more male.

She finds that girls and boys know at a fairly young age what they want in a comic book.

"Look at film," observed Berger. "Most movies are aimed at young men. Look at a lot of the action movies. A lot of it comes down to people creating them and trying to target a specific gender. I think when you're dealing with adults, you don't have to be gender specific, necessarily. Ten year old girls and boys are interested in different things, and know what they really want to read."

Barbara Randall Kesel, managing



editor of Dark Horse Comics, has a similar impression of what draws readers of different sexes to a comic book.

"On a biological level, it's been posited that men are more sexually receptive to visuals, and women are more sexually receptive to tactiles," said Kesel, "so that a woman will sexually respond more strongly to touch than to vision. If you have two [teenaged] kids sitting down looking at a comic, one can be sexually aroused by what he's looking at because it takes very little to trigger him. But [for] the other, you've got to supply more than just the visuals, because until she sort of makes it into her own fantasy in her mind, and reapproaches it on a story and emotional level, [she] doesn't get the same kind of stimulation."

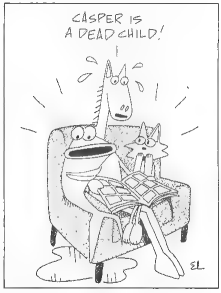
"You don't treat women so differently," theorized Meloney Crawford Chadwick, associate publisher and editorial director of Harris Comics, "but then, when there are differences, approach those editorially. I think that women are more sensitive to story. They want something that makes sense, rather than just a slugfest that might have a big 'wow' factor to it. There might be a lot of people who could pick up a comic and go,'Wow! Look at that! Boom! Boom! Boom!' Sure, that can be exciting, but I sincerely believe that does not bring back a male or female reader on a regular basis. Whereas, ongoing story [and] strong thematic values, will pull people in."

Comics companies are continually reaching out to their audience, that is, the audience they already have.

In doing so, they may be alienating the potential audience that exists among women interested in comics. It would seem that every other comic book company has a minimally attired woman orbiting their booth, enticing the public to purchase their publications.

While men in foam rubber Archie heads, and full-body spandex Spider-Man costumes attract a good portion of the public, it is the various "Hero or Wizard girls" that garner the most attention from the male audience.

"They're feeding the male fantasy," said Jennifer Maldonado, Valiant Comics manager of marketing special products. "That's what this industry is good for. I don't think it [having a costumed girl] sells your book anymore than the book does."



However, Meloney Crawford Chadwick developed the idea of having a "live" Vampirella appear at conventions.

"I said to John Danovich [*Hero* editor] last July in Chicago," recalled Chadwick, "'John, you've done a remarkable thing. You've united every woman in comics. We're a diverse breed here, with a number of varying opinions on things, but we have all been brought together on our disapproval of the way the Hero Girl is being presented."

Regarding the difference between having a Hero Girl as opposed to Vampirella appear at conventions, Chadwick said, "In terms of presenting an image of women in comics, my feeling about it is, [Vampirella is] a legitimate character, she's as legitimate as having a guy in a Batman suit [appear]. She, at least, has a reason for being there, and is not just the 'Bimbo-Of-the-Month'. I'll take the blame or the credit for [having a model appear as Vampirella], but quite honestly, I think it was a pretty damned good marketing idea!"

Beatriz Henel also believes it was a good business decision to have Vampirella appear as well.

"Vampirella actually made the book come back, the new look of the character," Henel said. "It's a great thing; it was a good business decision. Obviously, we're women. We have

breasts, butts, looks. We have to find ways to use them, but in a classy way, not gratuitous. Going back to this approach [of having costumed women appear as company 'girls'], it doesn't do anything to expand the business. It's more proof that the market is male oriented. They're trying to bring women in [as readers] that's obvious, but this isn't helping. It's like a half a step forward, two steps back."

Many women in the industry feel that sex and violence are being used gratuitously to sell comic books. There is a question as to who should decide when sex or violence is gratuitous, or even beyond gratuitous, and outright offensive.

An offense, as defined in Webster's, is, "a violation of a moral or social code; a crime; the act of attacking." Interpreting what violates a social or moral code is no light task. There are few clearly delineated rules to follow in any entertainment industry.

The Comics Code Of Authority is an institution voluntarily established in 1954 by the comics industry to regulate comics for children and keep them at a level suitable for a general audience.

They are possibly the only true censor-organization in comics today, apart from each company's own collective conscience.

It is important to remember that the goal of The Comics Code Of Authority is to, "ensure decent and wholesome comic books as entertainment for children." They do not review adult or mature comic books, though many might wish that they did. The following are excerpts from the *"Principles Of The Comics Code Of Authority"* pamphlet:

ATTIRE AND SEXUALITY: Costumes in a comic book will be considered to be acceptable if they fall within the scope of contemporary styles and fashions.

VIOLENCE: Violent actions or scenes are acceptable within the context of a comic book story when dramatically appropriate. Publishers should avoid excessive levels of violence, excessively graphic depictions of violence, and excessive bloodshed or gore.

CHARACTERIZATIONS: Character portrayals will be carefully crafted and show sensitivity to national, ethnic, religious, sexual, political, and socioeconomic orientations.

While The Comics Code Of Authority seal on a book can be a reassuring symbol to concerned parents, many companies simply do not apply for approval from them at all.

There is a "Mature Readers" label that many companies place on their books, and others label their comics as "Adults Only".

Understandably, there is a lot of confusion over the idea of labeling comics, setting standards, or even censoring them.

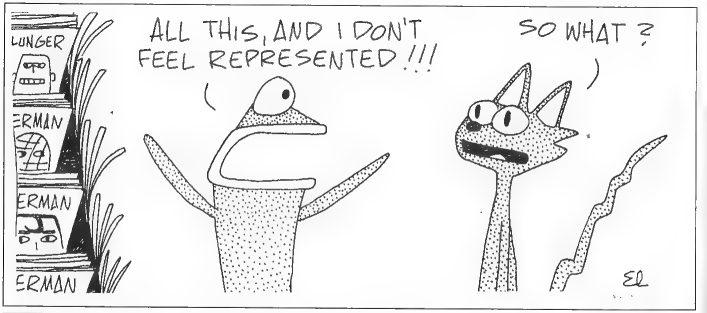
Most women in the comic book industry feel that while there are certainly comics they might find objectionable, they do not have the right, or the desire to prohibit them from being published.

As a comic book publisher, and a former attorney, Meloney Crawford Chadwick calls herself a "First Amendment Absolutist".

"I may not approve of everything that's out there," said Chadwick, "but if I don't approve of it, that doesn't mean I have to support it. If I don't like something, I can exercise the veto power of my dollar, or I can look away, but I am not comfortable with saying that there should be a committee somewhere that decides what is 'Politically Correct' and what is not, because I don't know anybody that I want to give that sort of power and control to."

"I don't like censorship of any kind," added Carol Lay, artist of *Now Endsville* for Kitchen Sink. "I just think that guys who are that unevolved [that produce the material in question], will appeal to other unevolved types. I'm just absolutely against censorship, and if it [freedom of expression] comes at the expense of women's images, then, so be it."

Nonetheless, Mary Wilshire, freelance artist for Marvel Comics' *Barbie*, and mother of two, said, "People aren't drawing women in a way that is healthy and attractive. I don't like to see them hurt, or dismembered, or raped, or bound up and beaten, or anything else like that.I like the idea of examining the sensibilities of the people who put this stuff out there, of calling them on their 'crap', if you will. [At the same time,] I think that violations of constitutional rights, [not] to have freedom of expression, that's absolutely wrong.



People do have the right to express themselves in any way they want to as long as it doesn't hurt anybody else."

Beatriz Henel echoes these sentiments, and added, "Who's going to set the standards? I don't want something that begins as a solution ending up being a bigger problem. I have friends who won't see PG movies, 'cause they have a preconceived idea that they will be stupid. And in mature reader comics, people expect sex, overt language, and violence."

Arguably, any sort of ratings system can backfire and discourage people from buying a comic book that might not contain anything they would find personally offensive.

What any one person may find offensive seems to be 'entirely too subjective for any person, or persons, to decide for another. Quite a few of the women in the industry feel the responsibility for censoring comics falls to one group: Parents.

For example, June Brigman, a freelance artist who has most recently worked on DC Comics' *Supergirl* mini-series, thinks it will not be up to the comics companies to change the current trends.

"It will be up to the parents of the kids buying the books to take a stand," said Brigman. "I don't think that television should have to regulate or censor itself. We can censor it by turning it off! I think it should be the same with comics."

Juanita Hicks, vice president and co-publisher of Visual Assault Comics, and a mother, said regarding this issue, "I feel, as a responsible parent, if you cannot police what your children watch, you cannot blame someone by saying, 'This program is on T.V. My God, it should be banned because my child might watch it!' Well, why aren't you policing what your child watches?"

In spite of the fact that many comics are not appealing to women and that there is such an apparent disregard for women, women do read comics, and they would like to have more of the types of comics they enjoy.

For instance, Louise Simonson, writer of *Superman: Man of Steel* would jump at the chance to write some romance comics herself.

"Not the old kind," said Simonson, "[but] modern soap opera, modern interaction comics. I think there are a lot of women out there that would love to do some girl comics, including me!"

For example, both *Seventeen* and *Sassy* magazines print a full page comic by Mimi Pond every month, acknowledging there is an audience for comics in that age group.

Melissa Cummings, 18, a high school senior in Newtown Connecticut believes that the superhero comic book could be easily accessible to other women in their right context.

"If they made [*Lois And Clark: The New Adventures of Superman*] into a comic book, with those characters and stories," Cummings said, "I'd buy it!"

Her friend, Michelle Bradley, 18, also a high school senior in Newtown added, "I would definitely buy a romance comic, I wouldn't mind reading it at all."

Heidi MacDonald, the senior comics editor at *Disney Adventures Magazine* recited a letter she received from an 11 year old girl, which pretty much sums up the way women of all ages feel about comic books:

"You know, I really love the *X-Men*, but they never put Rogue and Storm in enough. How come they don't have them in the ads? And you know, they're my favorite characters. Don't you think that's sexist? Even though I'm just 11 years old, I think it's kind of sexist."

Next Month in part V of this series:

NO GIRLS ALLOWED!

Enter the glamorous field of – comic book publishing! Take a took at the job opportunities that exist in the comics industry, find out what you need to prepare yourself for a job there.

Our next article takes a took at how women in the industry got there ... and how they are not only staying, but climbing the corporate ladder by leaps and bounds (and without super powers, too).

All illustrations accompanying this article drawn by and ™ 1994 Ellen Leonforte

WRITER'S BLOCK

Majel Barrett Roddenberry Interview

with Dr. Martin H. Greenberg

"The First Lady of Star Trek," Majel Barrett-Roddenberry has become one of Trek's all-time favorites. Majel Barrett-Roddenberry, the widow of legendary Star Trek creator Gene Roddenberry, starred as Nurse Christine Chapel in the original Star Trek series and in two of the six Star Trek movies, and has also portrayed Lwixana Troi (Counselor Troi's mother) in Star Trek: The Next Generation and Star Trek: Deep Space Nine. In this role as "The Auntie Mame of the Galaxy," Barrett has endeared herself to millions of fans worldwide.

*Big Entertainment's Tekno*Comix has secured the rights to a never-before published universe and characters created by Gene Roddenberry. Majel Barrett Roddenberry and D.C. Fontana, a writer and story editor for Star Trek and associate producer for Star Trek: The Next Generation, will be developing additional characters and storylines for Gene Roddenberry's Lost Universe which will be launched by Tekno*Comix in December 1994.*

As a departure from the normal Writer's Block, CVM explores how Barrett-Roddenberry entered the business of creating comic books, and her experiences with hopes for the future at Tekno Comix as interviewed by Dr. Martin Greenberg.

(MG): Dr. Martin Greenberg (MBR): Majel Barrett Roddenberry

MG: Were you a comic book reader growing up?

MBR: Oh, boy was I a comic book reader? Wow! Yes, very, very definitely and of course I was into all of the superheroes, Captain Marvel, Superman and I remember a big muscle guy named Tarzan, too. That turned out to be one of my very favorites. I read them all the time. Boy, I wish I had them now.

MG: How did you get involved with Tekno*Comix?

MBR: Well, a few years ago Isaac Asimov introduced my late husband Gene Roddenberry to Mitchell Rubenstein and Laurie Silvers, who at that time were putting together the Sci-Fi Channel, as a national cable TV network. Isaac was a member of the Board of Advisors for Sci-Fi Channel and later on, Gene also joined Sci-Fi's Board. He offered his knowledge on several aspects including the fan club. In the meanwhile, the four of us developed a friendship and I told Mitch and Laurie about a project of Gene's which was never published or produced. They expressed great interest in it and now Gene Roddenberry's *Lost Universe* will be launched by Tekno*Comix this December.

"... if it's a great story, people are going to read it. They're going to appreciate it and they're going to take it seriously because science and entertainment are so closely connected..."

MG: Has a bible been created for *Lost Universe*?

MBR: Since this is really a work in progress, we haven't completed it yet and a lot of things will still probably be changed, but a bible is absolutely necessary to the continuance of any stories or to make them appear as though that they all came from the same place. Both D.C. Fontana and myself, have to have some kind of format to follow all the way through.

MG: So D.C. Fontana is collaborating with you on this project?

MBR: Yes and I'm very pleased to be creating additional characters and storylines with her on *Lost Universe*. You know, I've known D.C. for years. She was a story editor on the original *Star Trek* series and co-wrote the pilot for *Star Trek: The Next Generation* with Gene.

MG: As a matter of fact, wasn't it D.C. who contributed Sarek and Amanda, Spock's parents on *Star Trek*?

MBR: Yes, she wrote the episode "Journey to Babel," that introduced Spock's parents.

She also wrote several other episodes that are fans favorites including "Charlie X," "Tomorrow Is Yesterday," and "By Any Other Name."

MG: Do you think that Tekno*Comix and Gene Roddenberry's *Lost Universe*, in particular, may help to rekindle interest in science and in space exploration among the American people?

MBR: I hope that this kind of venture, intelligently done, as I feel we are doing it, will do a great deal to get people more interested in science and to get them to follow the progress of space exploration. Again, if it's a great story, people are going to read it. They're going to appreciate it and they're going to take it seriously because science and entertainment are so closely connected anyway. At least that's what I've been finding out in all of my journeys, both fictional and actual, for the last 30 years.

MG: When will Tekno*Comix be on-line with Prodigy?

MBR: We will be on-line with Prodigy this August. As a matter of act, going back to the last question, one of the sections that we will have on our Tekno*Comix Forum on Prodigy is called Tekno Science, and it will explore the real science behind our Tekno*Comix universe.

For example, if we travel to a black hole in one of our books, the Tekno Science section will tell you what a black hole really is, or how we may travel at

close to the speed of light or why a star goes supernova.

MG: Of course, everyone knows you were the voice of the computer on the original *Star Trek, The Next Generation* and *Deep Space Nine*. How does it feel to greet fans as the "voice" of the Tekno*Comix 800 fan line?

MBR: It's so much fun. Now whenever a fan calls 1-800-HI-TEKNO, I welcome them to the Tekno*Comix universe. Also, fans get to listen to comments from other Tekno*Comix creators including Mickey Spillane, Leonard Nimoy and Neil Gaiman as well as getting updates from the Tekno*Comix editorial and new media staff.

MG: What can you tell me about my good friend Neil Gaiman's work with Tekno*Comix?

MBR: Neil has created a series of original characters. As a matter of fact, one of his characters, *Mr. Hero - The Newmatic Man,* will be launched by Tekno*Comix in November.

From what I understand, Neil is also using his brilliance and ingenuity to unify the Tekno*Comix universe. I really think comic book readers will be amazed at what Neil has conceived.

MG: Having just finished meeting retailers at the Diamond Seminar in Baltimore, what feedback have you had from them?

MBR: Well, the Tekno*Comix exhibit was absolutely fantastic, very high-tech with virtual reality machines and a light show.

The reaction I heard from everyone was astounding. I have a great inner feeling about the success of our Tekno*Comix endeavor.

MG: Are you planning on doing more appearances to promote Tekno*Comix *Lost Universe*?

MBR: Oh yes, definitely. I will be appearing on behalf of Tekno*Comix at the Chicago ComicCon and the San Diego ComicCon. It's always a lot of fun to meet with the fans and now I have this exciting new project to talk about as well.

MG: What target audience are you aiming for with *Lost Universe*?

MBR: Certainly anyone at all who is interested in any kind of space exploration and above all, I think the audience we're looking for, are all those who love science fiction, and love to read and view a great story.

In fact, our prime directive is to sell a memorable story.

*Dr. Martin H. Greenberg, a director of and senior editor to Big Entertainment's Tekno*Comix, is the editor or author of more than 600 books in various genres, including science fiction, fantasy, mystery and adventure, and is widely regarded as the world's leading anthologist.*

His co-editors and collaborators have included such authors as Tom Clancy, Dean Koontz, the late Isaac Asimov (with whom he collaborated more than 100 books), John Jakes, Robert Ludlum, Robert Silverberg, Frederik Pohl, Father Andrew Greeley, Sara Paretsky, Tony Hillerman and Larry Bond.

Dr. Greenberg's recent credits include The Tom Clancy Companion and the New York Times Best Seller comic novelization The Further Adventures of Batman, published under license from DC Comics, which was followed by several other "The Further Adventures of" titles including The Joker, The Penguin, Catwoman, Wonder Woman and Superman.

FLIP PERRY
BY MOORE & DANO
WHERE THE JACKAL PIG AM I?
SPACE, MR. PERRY. YOU'RE IN OUTER SPACE ABOARD MY SHUTTLE CRAFT.
WE ARE HEADED FOR PLANET X!!

DISTRIBUTOR! YOU DISEASED MANIAC!!
WHAT ARE YOU UP TO?
THERE WILL BE TIME FOR QUESTIONS LATER, MR. PERRY.
FOR NOW, ENJOY THE RIDE.
DISTRIBUTOR OUT?
HMMM. I SEEM TO BE IN A DETENTION CELL OF SOME KIND?
IT'S BIG, THOUGH. IT COULD EASILY HOLD MORE THAN ONE--
CLANK
--PERSON?
YOU THERE! BEHIND THE MACHINE!! SHOW YOURSELF!!
GASP!
HOLY JACKALS AN ALIEN!
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BACK ISSUE BITS

by *Kevin Ohlandt*

Remeber back in 1975 when Marvel cloned Spider-Man? The clone died, and the real Spider-Man id npot know if he was the real McCoy or not. Well, Marvel has decided to bring back the supposedly dead clone causing his first appearance to become highly demanded. The cloning storyline originally occurred in *Amazing Spider-Man* #142 to 151. However, the Spider-Man c;lone' did not appear until #149 and *Spectacular Spider-Man Annual* #8, but those theories are finished now that the clone is back. His first return appearances in *Web of Spider-Man* #117-118 and *Spider-Man* #48-49 are beginning to draw attention to fans.

Marvel's Silver Age, especially first appearances drawn by Jack Kirby are garnering attention. All Kirby comics artwork is starting to disappear, but these Marvels are shooting up with no signs of slowing down. *Fantastic Four* #1, *Avengers* #1 and #4, *Incredible Hulk* #1, *Journey Into Mystery* #83 and *Uncanny X-Men* #1 are all riding in value. Kirby left a legacy of heroes, and their prices are starting to mimic those Golden Age first appearances.

Image has many hot items on its plate these days. *Gen*^{13} has been an overwhelming success. Because of solicitations last summer, retailers cut back their orders on this title. *Kindred*, also by Jim Lee's Wildstorm has sold out with each of its first three issues. Image has also revitalized the alternate cover market. In anticipation of the long awaited *Wetworks*, Whilce Portacio has done alternate covers on many of the Wildstorm titles. These covers account for 25% of the print run of the following books: *Deathblow* #5a, *Kindred* #3a, *Stormwatch* #10a and *WildC.A.T.s* #11a. Meanwhile, in Rob Liefeld's Extreme Studios section of Image, Stephen Platt continues to cause sellouts. The recent *Supreme* #12 sported a Platt cover, as well as the still rising *Prophet* #4a cover. *Prophet* #5, the first Image comic with interior Platt artwork, is steadily increasing in value. (For the hardcore Platt fan, *Agent Three Zero* #1 by Galaxinovel, has his first artwork with a cover that is also in the interior. His *Moon Knight* work for Marvel is still commanding top value.)

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Bad girls are the latest trend in independents. *Shi* #1, with its 50,000 print run, sold out quickly. *Lady Death* #1-3 by Chaos Comics is still seling like wildfire. Her first appearance in the initial *Evil Ernie* mini-series by Eternity is becoming extremely hard to find. Last, but not least, the *Vengeance of Vampirella* mini-series by Harris has disappeared from comic stores across the country, resulting in increases in the past Vampirella mini-series as well as the original *Vampirella* magazine by Warren Publishing (which has been added to the *CVM* listings this month).

DC has a bonifide hit on their hands with the "KnightsEnd" series in the Batman comics. Everybody wants to see Bruce Wayne as Batman again and they can't wait to see Azreal get his butt kicked. The first six parts sold out quickly: *Batman* #509, *Batman: Shadow of the Bat* #29, *Detective Comics* #676, *Batman: Legends of the Dark Knight* #62, *Catwoman* #12 and *Robin* #8. The prelude to this storyline in *Robin* #7 has also sold out in many shops. This has not affected the prices of the "Knightfall" storyline from last summer. In fact, the prices are still dropping on "Knightfall". More copies jhave resutrfaced in the past year. When this happens, the prices tend to decrease.

Fans can't get enough of the new Green Lantern. His first full issue, *Green Lantern* #51, is movingh up in value. The last five issues with Hal Jordan, 46 to 50, are still hot. Other DC tidbits include: *Showcase '94* #8, with its prelude to *Zero Hour*; *Justice League America* #89 and #90; with hot new artist Marc Campos' first artwork for DC; and *Flash* #91 and 92 with the return of Iris Allen and the introduction of Impulse, who is rumored to take the red and yellow costume after *Zero Hour*.

DC's Silver Age continues to rise in value. Of great notice are the original *Showcase, Brave & The Bold, Justice League of America* and *Flash*.

Other movers include: *Bone* #1-13; all Crow appearances, the *Mask* mini-series by Dark Horse and *Ninjak* by Valiant.

Top Ten Recent Back Issues

1. *Gen*^{13} #1-4
2. *Kindred* #1-3
3. *Shi* #1
4. *Lady Death* #1
5. *Vengeance of Vampirella* #1
6. All Image alternative covers
7. *Supreme* #12
8. *Green Lantern* #46-52
9. *Evil Ernie* #1-4 (1st mini-series)
10. Batman "KnightsEnd"

Top Ten Silver Age/1970s

1. *Amazing Spider-Man* #149-151
2. *Incredible Hulk* #1
3. *Fantastic Four* #1
4. *Amazing Fantasy* #15
5. *Showcase* #4
6. *Flash* #105
7. *Showcase* #22
8. *Uncanny X-Men* #1
9. *Vampirella* #1 (Warren)
10. *Brave & The Bold* #28

ROB LIEFELD

JIM SHOOTER

'NUFF SAID!

Continued from page 10

California, while DC is headquartered in New York] – helped us get it."

Malibu's *Star Trek: Deep Space Nine* is allowed to use anything that has appeared on the television series.

"Every character that appears on the show we have license and rights to do that character," explained Panaccia. "If Riker [from *Star Trek: The Next Generation*] were to stop over for a visit, we would be able to do a story or two with him in it. We couldn't abuse that, and have him star in every issue, but we would be allowed to use him on a limited basis. What we're not allowed to do is to do any massive changes or any drastic developments. We couldn't have Odo discover his parents because it might interfere with the continuity of the show."

Neither he nor editorial predecessor Tom Mason had any fears about the *Star Trek: Deep Space Nine* property, considering this was Malibu's first Star Trek book.

"I've always been a fan of the show," Panaccia related. "It was more of a treat to be able to do it. We let Paramount see every step of the way. I pretty much have a good idea of what they will allow, and what they won't. In a way, I've treated it as my own property because it's an opportunity to contribute something to the Star Trek mythos."

While Panaccia wants to be faithful to the television show, he doesn't want to do the same exact things as what is being done on the episodes.

"Some of the things I like to do is throw a taste of the original Star Trek in there," Panaccia revealed, "more science fiction based stories. We've got an upcoming episode where this ship is phasing in and out of existence due to a docking malfunction. We've got another where the wormhole has a problem because of a really old Romulan ship that has gone in there 100 years prior. We try to tie in with original Trek as much as we're allowed to just to get that flavor."

Scene from *Star Trek: The Next Generation*
© 1994, Paramount Pictures Corp

"However, we do stories that have a lot to do with what's going on," continued Panaccia. "We've got a three part political/religious thing that's going to lead to issue #25."

Barr, an experienced Star Trek hand, was signed on as writer of the series with issue #1.

"When I heard of the existence of *Star Trek: Deep Space Nine*," Barr said, "I called DC and said, `When this comes along, I'd like a shot at it.' When I heard Malibu had actually gotten the rights, I called Malibu. Even though I had never worked for Malibu, I had known some of the guys out there: Tom Mason and Dave Olbrich, particularly. I gave Tom a call and said, `I'd really love to do this.' I sat down and had a meeting with Tom and Chris Ulm, and gave them copies of my Star Trek work."

"I took the soft sell," continued Barr. "I told them it wasn't necessary that I write this book for them to get the best Star Trek product, but they needed to make sure they didn't just put anyone on it. It needed to be someone who understood the nature of Star Trek."

Barr emphasizes that a good Star Trek comic book has to be faithful to the canon that Roddenberry created.

"A licensed comic book has to be a good job," Barr explained. "Fans of the property are going to make sure that they find in that property the same qualities they find in the actual property itself. If they don't find it, they'll stop buying it."

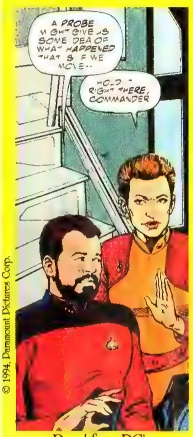
Where the Star Treks Meet

Since both DC and Malibu have separate Star Trek properties, it seems only logical that something uniting both *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* would eventually be in the cards.

Margaret Clark, editor of DC's Star Trek titles since 1993, came up with

the idea for the crossover. (Previously, Clark edited for Marvel's Epic line, handling such books as *Moonshadow* and *Akira*.)

"I had a meeting at the San Diego



Panel from DC's Star Trek Crossover

Convention with other DC personnel including Terri Cunningham, managing editor and asked if there was any reason why we weren't doing a crossover," Clark said. "They went, `No.' I said, `Great! I want to do one. I figured out how to do one so it'll work, and that way there won't be any problems.' It'll be easy for Paramount's bookkeeping, and it'll be easy for us."

The formula that Clark wanted to use was to have the writers collaborate on the plot, but use only one art team. She created the formula to make the crossover more attractive to Paramount, Star Trek's parent company. In addition, this would be the first time the two crews would meet in any media.

"With two companies doing the book, the book would still have a unified look," Clark explained. Concerning quality, she added, "I like to make sure the titles are true to the vision of Gene Roddenberry, and the tone and the manner carried on by Rick Berman. The idea of the diversity of space and hopeful outlook offers good stories that stay true to the characters."

Details were hammered out on a conference call between both companies.

"I sat down on a conference call with the original *Star Trek: Deep Space Nine* editor, Tom Mason," recalled Clark. "Between me and him, the two writers and Gordon [Purcell], we came up with a vague story outline. From there we had a projected schedule once we had everything settled."

"The only thing we were afraid of was how far Paramount would let us take this, but since we're doing everything within the parameters, it's all been approved 100% by Paramount," Mark Panaccia said.

"DC has been easy to work with," added Mark Panaccia. "The only thing we were afraid of was how far Paramount would let us take this, but since we're doing everything within the parameters, it's all been approved 100% by Paramount."

"I wanted something that mixed everybody together and made sense," Clark reflected. "I wanted to see Riker working with Kira [the Bajorian second-in-command on Deep Space Nine]. I wanted to see somebody get stiff in that bar of Quark's, maybe Geordi [the Enterprise engineer]. I wanted to see the two security officers [Lieutenant Worf and Odo] working together; the two commanders trying to work together despite their history."

A plot that connects both series has to be something with vast consequences for both crews of the Enterprise and Deep Space Nine. According to Mike Barr, the story "details the Federation's encounter with another race on the other side of the wormhole that are called the Othersiders. These people have kidnapped a shipload of Federation brass, and the Enterprise crew and Deep Space Nine have to get them back."

From the scripts by Friedman and Barr, Purcell had to transfer them into drawings. His approach to the Star Trek comic books is different than his work on a superhero book, emphasizing accuracy in likenesses and props.

"It's a different set of problems," observed Purcell, "because basically I can lay out the story fairly quickly, but I will work and rework things because I don't think the likenesses look right. Each of these shows has at least eight regular characters. It's not like I have long scenes with two people. Most of the scenes have at least seven characters. You might feel very confident about your Riker, but not your Kira."

"You usually have to think of different angles to make conversations interesting," continued Purcell, "but that's one of the frustrating things because often the stories are about them talking in a conference room."

Purcell takes different approaches towards both sets of characters.

"With *Deep Space Nine*, I just draw them the way they look except that I make sure the backgrounds are darker because the show is darker," Purcell said. "Quark is very funny so I try to lighten him up. *Star Trek: The Next Generation* is a very light set. I do try to do Riker closer to what he looked like in the second season."

DC and Malibu will be producing their books simultaneously in October and November. DC will begin the story with *Star Trek: The Next Generation/ Star Trek: Deep Space Nine* #1. Malibu will handle parts two and three in *Star Trek: Deep Space Nine/Star Trek: The Next Generation* #1 and 2 produced for October and November, with DC handling the conclusion also in November with *Star Trek: The Next Generation/ Star Trek: Deep Space Nine* #2.

To Boldly Go Where No Comic Has Gone Before

After the crossover, both Malibu

and DC have future plans with their Star Trek properties.

For instance, with *Star Trek: Deep Space Nine*, Malibu has plans to do quarterly special issues in addition to annuals.

"We are working with some of the stars to contribute to some of the specials," said Mark Panaccia. "The first special, however, will be a sequel to the *Star Trek Deep Space Nine - Hearts and Minds* m mini-series. We're also planning to do more mini-series."

However, even bigger than that, Malibu has acquired the rights to do comics based on the new *Star Trek: Voyager* television series.

According to Panaccia, *Star Trek: Voyager*'s premise "starts off with *Star Trek: Deep Space Nine* in a sense in that it deals with a group called the Maki. The Maki are basically rebels because when the Federation and the Cardassians came to new terms, they readjusted the border. Some of the Federation worlds are [now] in Cardassian territory so a group of the people in the Federation worlds have started a rebellion against the Cardassians.

Panel from Malibu's Star Trek Crossover

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"What Voyager is, from what I've heard, is a ship that goes after one of the Maki ships that's causing all the problems. Somehow, whether it's an unstable wormhole or whatever, they wind up 70 years from Federation space. It's one of those situations where one ship's got the rockets/one ship's got the fuel type of thing so both crews have to come to some kind of compromise to where they're all on one ship. Then they try to find they're m such far, deep territory that supposedly we're not going to see any other alien races that we've seen before aside from the characters on the ship. There will be a Vulcan; there will be a half Klingon/ half human, and a few others I'm not sure about. It's going to be a very different Star Trek series."

Meanwhile at DC, in addition to the regular monthly titles and annuals, the company will produce: *Star Trek: The Next Generation - Shadowheart*, a four issue mini-series focusing on the Klingon Empire when Worf and Riker face Nikolai, Worf's human foster brother; *Star Trek: The Next Generation Special* #1, a three part anthology revealing untold stories of T'Kir and Jamie Finney from the graphic novel, *Star Trek: Debt of Honor,* and a sequel to the episode, "Cause and Effect" featuring Captain Bateman, a man out of his own time; and *Star Trek: Tests of Courage* reprinting the untold story of how Sulu left the crew from *Star Trek* #35-40.

Nonetheless, the big news from the DC camp is that DC will adapt the upcoming film, *Star Trek VII: Generations* due out in November. The movie concerns the meeting of Captain Kirk and Captain Picard in the 24th century. While the rumors of Kirk's death have not been officially confirmed, Michael Jan Friedman said of the script that he will be adapting, "I can't give much in the way of details, but I will say some of the stuff you've seen in the media is true."

Margaret Clark is not concerned about neither the potential demise of the original *Star Trek* saga (which will stay the status quo mentioned earlier) nor the end of the regular weekly push of *Star Trek: The Next Generation* since its finish on May 23 this year because DC will still be committed to continuing both series.

"I've discussed this with Mike Friedman," Clark said. "We will follow the guidelines of keeping the [*Star Trek: The Next Generation*] stories between the season finale and this movie. If and when they go into production on another movie, we would do the same thing again. That's the way the *Star Trek* books are done: up to the last movie. [In regards to *Star Trek: The Next Generation,*] we'll have more elbow room [with the stories]. It will be slightly easier for Mike because we won't be stepping on their toes."

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Captain Picard and crew recreate Robin Hood from *Star Trek: The Next Generation*

BIG
TEKNO·COMIX

BIG Names Money & Entertainment

by Jeff Juliard

There's a new player in the comics game as Big Entertainment throws its hat into the ring, ready to go up against the big guns.

"We're aiming to compete with primarily Marvel," said Mitchell Rubenstein, co-founder and CEO of Big Entertainmetnt. "That's our goal. We can build slowly. We have enough capital and enough talent to build it nice and slow, and to do it right."

These claims are more than just big words. For one thing, Big Entertainment is the newest brainchild of two very capable entrepreneurs. Rubenstein and his partner Laurie Silvers are the co-founders of the Sci-Fi Channel. As if that's not enough to make waves, they have a big bank account and a stable of mega-name creators on board, including Leonard Nimoy and Neil Gaiman. In addition, Big Entertainment is an experienced, well financed and carefully orchestrated assault on the entertainment industry the likes of which has never been seen before. The spearhead of this assault will be the launch of a comic imprint called Tekno•Comix this fall. In fact, Rubenstein, himself, doesn't think he has set his sights too high. Launching the Sci-Fi Channel was a case study in taking on big competition.

"With the Sci-Fi Channel we were going up against Viacom, TCI and HBO," explained Rubenstein. "When we would have a booth at a show, we'd have HBO or MTV next to us, so I don't mind the competition. It's a billion dollar market just in comic books alone. Then you have all the licensing, merchandising and so on. Obviously, you have multiple companies out there but there aren't that many big ones. I think there are only two major players, Marvel and DC. The rest of the companies all have very miniscule market shares. Image, Valiant, Malibu Graphics and Dark Horse have all done a great job carving out niches and market share against very substantial competition, but we're not aiming to compete with any of them."

> "We're aiming to compete with primarily Marvel," said Mitchell Rubenstein, co-founder and CEO of Big Entertainment. "That's our goal. We can build slowly. We have enough capital and enough talent to build it nice and slow, and to do it right."

As high as these aspirations sound, they are only the beginning for Big Entertainment. The idea is to begin with comic book characters and then explode out into other media. Big Entertainment has already begun laying the foundations for a multimedia empire. They have signed deals with Disney/MGM studios, IBM, Prodigy and others to produce a host of materials running the gamut from feature films and paperbacks to CD-ROMs and on-line comic strips. There's even going to be a Tekno•Comix calling card!

"My brainstorm," said Rubenstein, "was to have celebrated best-selling authors, media celebrities and leading comic book creators create characters, storylines and a universe for us; and then market those characters in all media. It's not too much different from what all the other comic book companies that are successful will be doing, but rather than waiting for the characters to become successful, we're going to launch it simultaneously in multiple venues and think electronically as well as print wise."

Launching an idea of this magnitude is an ambitious project indeed, but Rubenstein and Silvers are both well acquainted with this type of challenge. They began work on Big Entertainment in late 1992. The first step towards realizing their idea was capitalizing on contacts which they had developed while founding the Sci-Fi Channel. Among these contacts was Dr. Martin Greenberg, well known anthologist of science fiction and the world's leading guru on the genre.

"He's worked with virtually all the best selling authors," said Rubinstein. "In fact, when you're doing anthologies at the rate of about 15 a month, you're working with all the major authors all the time. He did an anthology of Batman stories by celebrated authors which was released when the first Batman movie came out, and he had extensive contact with these authors, including Neil Gaiman. I had developed contacts with Majel Barrett-Roddenberry, Gene Roddenberry's widow as a result of knowing Gene from Sci-Fi Channel, so Marty Greenberg's contacts with Neil Gaiman, John Jakes, Max Allan Collins and Mickey Spillane led to

those sign ups and my contacts with Majel Barrett-Roddenberry led to signing the estate of Gene Roddenberry to develop the universe and characters that Gene had created before he died."

As big as those names are, they are only the beginning of the list. Other writers who have signed with Big E include Leonard Nimoy, Robert Silverberg, Anne McCaffery, and the late Isaac Asimov. Rubenstein maintains that they all have a common history in the science fiction genre.

"We've got some really great stuff," he said. "Jakes was a science fiction writer before he became famous and Spillane wrote comics in the forties before the war intervened. After that, he started writing paperback books and never looked back until we mentioned doing it for us. He really loves comics."

Mickey Spillane, the creator of Mike Hammer and numerous other fictional hard boiled detectives has provided the kick off for Tekno•Comix with a character called Mike Danger. Mike Danger will roll out as a newspaper comic strip this August, followed by a traditional comic book this fall. Although the character sounds a little out of place in a science fiction comic book, Mike Danger was originally created for comics. He'll just need some minor upgrades.

"Actually," said Spillane, "Mike Danger started a long time ago. I was going to put out a comic book called 'Mike Danger-Private Eye'. This is before the war – that's World War II by the way. After the war, when I went back to the comics for a short period of time we saw them falling because of the distribution set up. During the war, most of your comic sales were at army and navy camps so they had to reorganize. I went into the novel business. I took my character, Mike Danger, and made him into Mike Hammer."

Spillane's character, Mike Danger, will be written and developed by Max Allan Collins. Collins has a long history in the comics business. A mystery novelist and former fifteen year veteran writer of the Dick Tracy comic strip Collins did a stint on the *Batman* comic book for DC and co-created the successful independent comic book, *Ms. Tree* with Terry Beatty. Collins, who admits to an on and off career as a rock musician, said working with Spillane was the realization of a childhood dream:

"One thing that has been a common element in my career has been my enthusiasm and interest in Mickey Spillane and his creations, particularly Mike Hammer. Mickey was the writer I most admired when I was growing up. I read all of the classic hard boiled private eye writers: Dashiell Hammett, Raymond Chandler and all the rest. Mickey Spillane was always my favorite. One of the great blessings in my life is that when I got older and began to have a successful career myself, I got to know Mickey. It was one of those rare instances where your hero lives up to your expectations. I'm pleased to say that we've become good friends in recent years and done several projects together. We have a project right now at Dutton. We're doing some anthologies of modern hard boiled detective short stories. Then of course, we have Mike Danger for Big Entertainment and their comic book company, Tekno-Comix."

The story behind Mike Danger, Private Eye is an adventurous attempt to combine two classic American genres: the hard-boiled, '50s private detective and speculative science fiction. The mechanism by which the two are combined involves a little bit of Washington Irving style napping.

"I won't go into the details of the story," said Collins, "but the character disappears in the early 1950s and when he wakes up, sort of like Rip Van Winkle, or Rip Van Spillane, it's 2048, so this 20th century, trench coat, tough-guy hero lands in a context that is very futuristic and has all kinds of science fiction elements. That's the concept. There's much more to it than that, but the notion for us is to cross breed these genres so that we can do effective science fiction while at the same time delivering a story that represents what Mickey Spillane is noted for."

Collins will also be writing the pilot comic strip which will begin appearing in the Asbury Park Press this August. The strip will be drawn by veteran comic book artist, Keith Giffen. Giffen has worked on projects ranging from *Legion Of Super-Heroes* to *Bloodstrike*. He also created the quirky *Trencher* title for Image Comics.

"This is a test run to promote the character and launch him," said Collins. "I've already done the first half dozen scripts. I did syndicated comics for fifteen years and I can tell you that it felt good to be back in that particular saddle again. We're doing some very interesting things in that strip. We're taking the third page format but we're not conforming to a grid. Usually you have to do this so that the panels can be re-stacked in numerous kinds of horizontal formats. Instead we're going to do this only as a third of a page and we'll use that window to do all kinds of interesting design things."

Although both the newspaper strip and the comic book are familiar territory to Collins, his experience in writing extends into novels and television. Comics, said Collins, presents a writer with an interesting set of problems.

"I'm basically self-trained," he explained. "Nobody taught me to write comics. It's interesting because if you look at motion pictures, a screenplay is mostly set up one way. There is exterior and interior, dialogue kind of centered in the middle of the page, they look the same. Comic book scripts? Everybody does it different. There's no format that I've know of. No one has ever said, 'Here's the format.' It must drive artists crazy. I do a full script. Only once in my career did I not do a full script and I swore I'd never do it again. To me, it was like dubbing a Godzilla movie."

Spillane's Mike Danger is only the first of many upcoming offerings from Tekno•Comix. Leonard Nimoy will also be providing a story idea to be developed in comic book form.

"It's basically a story of a first contact with earth," explained Rubenstein. "It involves SETI -the Search for Extra Terrestrial Intelligence. While he was researching *Star Trek IV: The Voy-*

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age Home, Nimoy got involved with SETI and began to wonder what would happen if they actually got a contact. What happens? What's the reaction on earth? What's the first contact? Where are these beings from? There are some twists and turns that I think are somewhat unique but I don't want to give them away. It's fun, it's serious, but it has a fun element to it. When I say 'fun', I mean it's got some action and would work well as a feature film."

If it does indeed work well as a film, then it will be a film directed by Leonard Nimoy, himself. Nimoy's contract includes the right to direct any future films that come out of his characters and story line. Nimoy, known to millions as Spock in the numerous incarnations of Star Trek has never written for comics before, but remembers collecting and reading them as a kid. He is optimistic that Big Entertainment is headed in the right direction.

"A comic book is a starting place," Nimoy explained. "It could be CD-ROM, it could be two hour movies. It could be features. It could be anything, but we'll start with comics and see where it goes. I think a character that an audience can relate to, and can understand and identify with can work in any of those media."

Since Big Entertainment plans to begin their ascendance to entertainment grandhood with comic books, Rubenstein felt that bringing on a big name in comics was crucial to Big's success. Enter Neil Gaiman. In addition to creating characters, Gaiman will be Tekno•Comix seasoned comics industry veteran. Although it has not yet been decided whether or not he will write and develop all the characters he creates for Tekno, he will be helping them get their feet wet.

"Neil is helping us with the entire universe development in addition to having created five separate characters for us," explained Rubenstein. "Plus he's taking all the works by the other authors and media celebrities and combining that into one unified universe. That's not to say that it will be unified from the get go. You won't have to read Mickey Spillane to know what's going on in Gene Roddenberry to know what's going on in Leonard Nimoy; but even though they may be in a different world or a different time period there is going to be a commonality. They will be able to cross over. We're doing time lines and we're trying to organize it in a systematic fashion and Neil's been a tremendous help because he has the sensibility of what we consider to be the comic book audience."

Gaiman's creations for Big Entertainment include a humanoid dinosaur and a steam-driven superhero from the Victorian age. Both of these characters continue Spillane's theme of characters existing out of their natural chronological boundaries.

"Basically Mr. Hero has all the Victorian values that you would expect," explained Rubenstein. "It has certain powers as a result of it being steam driven. It's not a superhero per se, it's a machine. There are some Gaiman twists and sensibilities to the story that are very interesting, but it's basically a figure from the past transplanted to the future."

Big Entertainment also owns the rights to characters created by both the late Gene Roddenberry, creator of Star Trek and the late Isaac Asimov who is known to many as the "Dean of Science Fiction." Roddenberry's characters will be developed by D.C. Fontana, a long-time Star Trek veteran who worked with Roddenberry on the original *Star Trek* television series. Rubenstein said he plans to use the same style of creation and development with all of Big Entertainment's characters:

"The key thing from our standpoint is finding the right talent to develop the material in the way that it should be developed. Just like Gene Roddenberry developing the core concept for *Star Trek* and then having Dorothy Fontana and other people expand and write the episodes. It's really a joint effort and the artists, I would expect, will have a lot to say with how it is developed as well."

Who will the artists be? Rubenstein admits that he's been taking his time on this decision.

"We are in the process right now of hand picking the teams that will be doing this," he explained. "We're probably over analyzing which person goes best with which, but it's also subject to availability. A lot of artists are locked in. I can't say we're ready to announce anything just yet but I think we'll have an interesting exciting group of well regarded talent. It won't just be name talent. We're also trying, especially with some of the cover art, to break some new ground and introduce some new artists that haven't worked in comics before. Basically, we're going to try to put out the best product that we can on a timely basis."

Timeliness is an issue to which Rubenstein and Big E have given a lot of consideration.

"It's hard," he confessed, "and I can see why. It's a very creative-intensive business and there are many different players involved before you get to the ultimate outcome. Many of them have not worked that much together and most of them are working out of different locations. It's a situation ripe for problems with scheduling. It's not something that the industry should be blamed for, or any particular company; it's just that unless you're making widgets, I can see where the process will go through that kind of delaying cycle. It's one thing to say it's not going to be late. You can even try to set up management structures to prevent it, but artists and writers are who they are. They're young and they're talented but a lot of times they're not oriented towards schedules as much. This has dated back for years in publishing. Even some of the best writers will always come down to the deadline and suddenly, massively, they'll finish. Up until there really is a crisis, they're just leisurely. They always wait till the last minute."

Although he is understanding of the needs of creators, Big Entertainment will not be a creator-owned company. Rubenstein insists that this will be better for everyone involved.

"The characters are created by the creators," Rubenstein elaborated. "Big Entertainment owns the rights to the

characters. This is needed in order to control the ultimate licensing and merchandising in the various media. The creators receive royalties from that but we own and control it. There are tremendous advantages for everyone with that approach. We've gotten talent at the highest levels. We control feature film/television rights to works by John Jakes. He has done major TV miniseries. We expect to have a line of paperback books and CD-ROMs which will include video games through IBM. This is really a more cohesive way of doing it than any other way. If you put these things under Leonard Nimoy's name or Gene Roddenberry's and so forth, they would travel to all these other media on their own. They trust us from their dealings with Marty Greenberg, or myself in connection with Sci-Fi, to maximize the whole so that their share through the royalty structure that we've devised is significant. They are also doing it this way because they have limited, ongoing creative input. Their names are being used, their initial storylines are being used, they help promote it, but basically we now have to execute it. It's not because of one artist or writer that this works, it's a combination of all of them together. It's more than creator owned. It's completely different. If it works, everyone is going to make a lot of money and we expect that it will work."

If it does work out, Big Entertainment will be everywhere. The company plans everything from an on-line forum on Prodigy to participating in the upcoming pilot test for the Digital Fiber Optic Network.

"We are signing a series of strategic agreements that lay a foundation for very wide ranging strategic relationships with Disney/MGM studios, Prodigy, and with IBM for CD-ROM," revealed Rubenstein. "We've also signed a deal with Future Vision which will put us on Bell Atlantic's Digital Fiber Optic Network in their test bed in Dover Township, New Jersey with an electronic comic strip."

Max Collins, Mickey Spillane, Leonard Nimoy and Neil Gaiman (L to R) promoting Tekno•Comix at Disneyland

The electronic strip will be none other than *Mike Danger*. "We've been discussing different ways to do this," said Max Collins. "Just what is an electronic comic strip? You have to define your terms and figure out what the hell you're doing. But it's exciting and it's fun to be doing new things with a character like this."

With all of this in the works, it is hard to believe that Mitch Rubenstein and Laurie Silvers are just getting started. "We have an opportunity to get a lot of attention and get a lot of people picking Tekno•Comix up because of the names associated with it," said Rubenstein. "The other thing that's really important is that we're not stopping with what we have. Nimoy, Roddenberry, and Gaiman were all signed in the first quarter of this year. We're only in the second quarter! We're going to continue to sign major authors and celebrities to participate in this project, including some more from the comic book field."

Rubenstein, also feels confident that Big Entertainment will be successful in blazing new trails for the comic entertainment field: "The Prodigy forum starts in August. We do have the right to be on other on-line services, but for now we're going to stick with Prodigy because they have a subscriber base of over 2,000,000 and IBM owns 50%. We're already dealing with IBM on the CD-ROMs. We are the first comic book company to make an on-line deal."

Big Entertainment will also be opening a string of kiosks to sell their wares in major malls across the country. "We are going to be selling this primarily to the direct market," said Rubenstein. "The kiosks are 'entertainment kiosks' rather than comic book kiosks. They will have all kinds of different entertainment products: videos, CD-ROMs, paperback books. They'll be like futuristic newsstands. The comics and other products will be aimed at the direct market: action figures, T-shirts posters and a wide array of other products."

Comics that can be read, watched and interacted with would seem to be the wave of the future to which Rubenstein aims to capitalize.

"I think we're going to have a lot of fun with this," he concluded, "and I want to make this bigger than Star Trek. I hope your readers buy the comic because I think they will enjoy reading them."

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